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for Connoisseurs

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Young Man with mandoline
By Frans Hals

PORTRAIT OF A YOUNG MAN BY HALS

THE brilliant portrait reproduced in photogravure[1] is that which created some stir in the autumn of 1906 by fetching the price of three thousand eight hundred guineas in a Dublin auction. After the sale it was sent to London, and within an hour from the time it was unpacked it had changed hands at a largely increased figure. Hardly a week had elapsed when its second purchaser was induced to sell it in Paris by the offer of a still greater price, and since then it has found a fourth owner. The work, as the reproduction may indicate, is a brilliant example of the clever and popular Master of Haarlem, but its attractiveness cannot be judged by any reproduction in black and white, since its special characteristic is the richness and force of its colour. The sitter's cloak was of greyish violet, his sleeve crimson, the curtain behind olive green, while the mandoline, the orange and the brilliant green of the glass introduced a second series of delightful contrasts, to which the effect of bright sunlight gave a new force.

Colour, as a rule, was sparingly used by Hals in his portraits of single persons. Sometimes, indeed, he seems to work with a palette of black, white and yellow, as in Earl Spencer's magnificent portrait lately seen at Burlington House, employing red only when the sitter's complexion absolutely called for it. That he could use colour brilliantly when he chose, the great *Doelen* groups at Haarlem testify, the earliest of the four having much of the suffused glow of Venetian painting, while the latest depends upon a more vivid and striking harmony of pale blue, strong deep brown and brilliant yellow. Yet it is not upon his power as a colourist that the master's reputation depends, but upon the wonderful swiftness and decision of his hand and the accuracy of his eye, which could arrest the momentary glance upon a sitter's features, and so catch those effects of vivacious personality in which he is unsurpassed even by Titian and Van Dyck.

[1] We are indebted for the loan of the photograph to the courtesy of Messrs. Dowdeswell.

THE CASE FOR MODERN PAINTING BY A MODERN PAINTER

IN a recent article Mr. Arthur Symons wrote to the following effect : 'The whole of the world's painting, the works of to-day and of all the centuries, is flung pell-mell at our feet : we have to plunge into it head foremost. . . . A picture gallery is always of the nature of a warehouse ; it is a conglomerate thing, meant for use, not for delight ; and to learn anything in it through the eyes is as difficult as to learn anything vital in a schoolroom.' That is perfectly true, so far as the works of to-day are concerned. Whatever the shortcomings of the exhibition gallery, the critics have tried hard to leave no excuse for confusion or uncertainty in looking at the Old Masters. In the case of modern art, they have been of less service. Too ready to chat with Velazquez, they have been chary of having it out with the living painters.

Yet, surely, it would be worth their while. To the student or amateur, modern art appears a hopeless tangle. He finds himself besieged by invitations to visit a hundred galleries, where a thousand artists are exhibiting pictures of infinite variety both in subject and manner. Much of the

work, he can see, is good ; not a little of it appears to him, if he dared confess it, rather better than a great deal that is sanctified by the names of the Old Masters ; much of it, on the other hand, he finds himself unable to appreciate and understand, because there has been no one to map out the country for him, so to speak, to mark out the boundaries of its distinct, if often overlapping, districts, to explain to him its chief features, and in general to show him the way about it. The complexity of modern art endeavour—due to entire freedom in choice of subject and the existence of a myriad styles and manners which as often as not hamper and dissipate the modern artist's energies—makes this task, naturally, a great deal more difficult than that of discussing Old Masters. Nevertheless, when all allowances have been made, the best of modern painting, as I am convinced, is as well worth study as that of the past ; and it is time that the attempt should be made. It is on the strength of that conviction, and in the belief that something may be done already to unwind the tangle and separate what is likely to be permanent from what is doomed to early oblivion, that I have obtained the permission of the editor to attempt a survey of the characteristic figures in modern painting.

Pending the opening of the Royal Academy, the exhibition of the International Society occupies the most prominent place in the eyes of sight-seers. Here the independent art of the day is shown under conditions that are in striking contrast to the queer little gallery in Dering Yard to which the other strong body of outsiders, the New English Art Club, has recently migrated. All that a good architectural setting and careful arrangement can do is done for the International. Selected examples of deceased masters are hung among the works of the living exhibitors, so that the visitor is inspired with a sense of continuous development from the work of a preceding generation, while the pictures themselves are so rigorously picked that the eye is rarely or never disturbed by the sense of crowding invariably felt in other exhibitions.

The International Society has thus an air of quietness and well-to-do leisure, which seems to show either that pictures do not sell so badly as people commonly think, or that the members are mostly men with private means. Was it not at one of the International Society's entertainments that a distinguished foreigner remarked : 'I came expecting to meet an assembly of artists, and find myself in an assembly of gentlemen' ?

Nor do the pictures themselves look as if they were painted by men who were dependent upon their brushes for their bread and butter. At Burlington House almost every exhibitor, from the Academician with a title to the humblest student, seems bent upon playing down to the public and using every advantage that a sentimental subject, a pretty title, showy colour and advertisement in the popular press can bestow, in order to attract the guileless patron.

At the New Gallery 'art for art's sake' is the rule. Few of the pictures could, by any extension of the term, be called pretty ; few are small enough to fit conveniently into an ordinary house ; nearly all have the appearance either of momentary freaks of caprice, or of deliberate exercises on a scale suited only to the decoration of a large building or to the lofty walls of a public gallery. In the somewhat mean, workshop-like surroundings of the New English Art Club, we might expect to discover desperate earnestness of purpose battling with unkind



HERMES AND THE INFANT BACCHUS
BY C. H. SHANNON



THE PAPER CAP, BY WILLIAM NICHOLSON



FIRESIDE, BY J. J. SHANNON, A.R.A.

destiny. At the International, earnestness has no need to struggle : it is famous and well-fed, and it meets its fashionable visitors with the well-bred air of an equal who expects courteous recognition but would disdain patronage.

Here and there, of course, we note a half-hearted member, who wishes to be independent but cannot quite get rid of the idea that it would be very nice to sell a picture, and that ever so little a compromise with the popular idea of prettiness would not hurt his work, and might entice a purchaser. Mr. J. J. Shannon, for example, has not managed to rid himself of the taint of Burlington House. His oval picture of *War* (187) is an admirable piece of design, and the best piece of colour, perhaps, he has ever planned. The youthful Millais might have painted the subject so, but he would never have stooped to smooth and 'prettify' the faces so lamentably. Mr. Shannon has ruined thereby his chance of producing a picture which would have outlived him. His other picture, *Fireside* (126), represents in some ways a more serious effort. In one or two figures its true character and vitality are sacrificed to prettiness, but there is once more a definite effort at design, and at design, perhaps, of a more complex order than that obtained in the *War*. The subject is well arranged, the handling clever, the colour pleasant. Why, then, does the work fail to satisfy permanently ?

Is it not because in some curious way it is 'all-overish' ? Nothing in particular seems to have interested Mr. Shannon. The subject is well arranged, but as a pattern it is distracted by too many small glints of light on silky dresses and glittering ornaments. The colour is everywhere clever and pleasant, but strikes no definite note, as does the *War*. There is just enough of portraiture in the two ladies on the left to make them suggestive of life, but the seated man and the girl in front are empty abstractions. We jump from one point of semi-interest to another, but find nothing to which we can hold with complete satisfaction.

His namesake, Mr. C. H. Shannon, also sends two pictures. One of them, the *Portrait of Mrs. Stephen* (150), is admirable in design, in colour, in painting, and in sympathy with the character of the sitter. Compared with some other portraits in the gallery, it may appear to lack vitality, but it has a taste and good-breeding that the others have not, while such fresh and vivid passages of still life as the flowers prove that the artist has stayed his hand from deliberate choice and not from any lack of accomplishment.

His large picture of *The Golden Age* (109) attempts much more, but actually achieves less, unless the attempt itself is allowed to count as achievement. It is a commonplace of criticism to accuse Mr. Shannon of imitating others—Watts, Titian, Van Dyck and Velazquez being the favourite standards of the critics. I suppose in this case they would add Giorgione to the list, for if *poesie* of this kind are painted at all, a reference to the inventor of them is natural. Yet here there is an effort to do more than Giorgione tried to do : to harmonise a larger group, to obtain a more austere and definite rhythm, to blend the deep, luscious colour of Venice with the sunlight of impressionism. Critics have found fault with the drawing of some of the figures, but against these few defects the excellence of the painting might well be set off. Then, if in Giorgione's *Fêtes-Champêtres* the characters are doing little, in Mr. Shannon's they are doing nothing. That

perhaps is the privilege of the Golden Age, yet a picture is none the worse for a significant motive. The rhythm of the lines, again, is not quite successful; the cutting of the branches to fit the outline of the cliffs has an awkward look. What tells most against the picture, however, is the treatment of the sunlight. The sunspots are realistic enough in tone and colour, but the shadowed spaces round them are not; they are picture colour, not nature colour. The result is inharmonious to the eye and unsatisfying to the intelligence.

Mr. Shannon's powers were really better illustrated at the one-man show held just before the International Society opened its doors; and in the *Hermes with the Infant Bacchus* we see him at his best. Here there is no unlucky compromise with realism. The whole subject is viewed as a splendid decorative panel, but decorative effect is not gained by any sacrifice of vigour, life or movement. The piece is academic in the best sense of the word; that is to say, it has the unity, order and completeness that come of deliberate science, but vitality and character have not evaporated in the process of synthesis, nor even humour, for the vinous determination on the face of the baby god is most felicitously rendered, and indicates that if Mr. Shannon chose to descend more frequently from his lofty pedestal, the charge of emptiness with which his detractors answer his admirers' eulogies might be laughed out of court. No one denies that Mr. Shannon paints gorgeous, dignified and harmonious pictures, and when, as in this instance, he admits the element of racy, vigorous life, he produces what in any other age would have been called a masterpiece. I can imagine it, ever so delicately toned by time, hanging in the big Venetian room at Trafalgar Square, and quite holding its own even in that exalted society.

Life and vitality, however, are the fashion at present, and Mr. C. H. Shannon's painting will have to wait probably several years for popular recognition. Mr. Nicholson and Mr. John have arrived at once. The large portrait of *Miss Alexander* (123) by the former is a bold experiment in spacing which might well have been carried out a quarter of its present size. *The Paper Cap* (161) has a pleasant, whimsical humour, and is, so far as it goes, most excellently and directly painted. Yet once more the unpleasant feeling strikes one that any man so clever as Mr. Nicholson might do more with his talent. *The Paper Cap* is a clever and complete fragment of character study, but if it is the most important thing Mr. Nicholson had to exhibit, it is evident that his gifts of hand and eye, of design and colour and brushwork, are retained at the price of the strenuousness of such artists as Mr. Shannon. Whistler paid heavily in the same coin for his refinement, so the speculation is admissible.

If Mr. John's talent be taxed in a similar way it is at least a talent that can afford to pay taxes. Other men seem to find themselves—if they ever do—with pain and labour: Mr. John comes to his own at once—and a queer, wild domain it is. Like Mr. Nicholson, he indulges in portrait sketches in oil, and he seems to make them without deliberation or plan, as other men make hasty sketches on paper; but when the thing is done, there is the person, as dreadfully alive and alert as Hogarth's *Shrimp Girl*. He has, too, a barbaric charm of colour, as the *Washing Up* (101) shows, but his drawings keep ahead of his paintings.

Of the two drawings in the South Room, No. 68, executed in red and black chalk, is the more outwardly attractive, and has that obvious skill in the rendering of



HEAD OF A GIRL. PENCIL
DRAWING BY A. E. JOHN

the sheen of glossy hair and the subtler contours of the head and throat that we should expect from some accomplished Frenchman. The pencil-drawing No. 67, however, is the one which best stands the test of acquaintance; indeed, there is something almost uncanny in its humanity, its savageness, its swiftness, its intensity. As a mere feat of rendering with the utmost economy of line the quality of a woman's hair, the modelling of a woman's face, and the expression of a woman's eyes and mouth, it amounts almost to jugglery; but the impression conveyed of personality, almost alarmingly close and real, is without a parallel in modern work. Another exquisite pencil-drawing of the same kind was included in the exhibition of the Society of Twelve. In type as well as in treatment it recalled Leonardo, but in the present case that influence has been completely absorbed and made part of Mr. John himself. Is there not a saying that a dragon, to come to his full strength, must swallow another dragon? That is what Mr. John seems to have done.

The editor's conditions as to length forbid my touching upon several interesting features of the exhibition—perhaps I may be allowed to return to them later—but I think the four artists I have chosen for study fairly represent four prominent groups of artists working in England at present. Mr. J. J. Shannon is one of the most accomplished members of a large group who try to combine those antipathetic elements—good art and popular success. Mr. C. H. Shannon belongs to the few for whom art counts for more even than life. Mr. Nicholson is, perhaps, the chief of the numerous body who have a talent for art and a keen eye for the life of to-day; being thus assured of the support both of painters and the public, they can take things easily, and so turn out much that is clever and lively, but little or nothing that is great. Most people would class Mr. John with Mr. Nicholson: it is possible, however, if his development continues, that posterity will place him, as all great draughtsmen have to be placed, in a class by himself.

THE MODERN HOUSE AND THE MODERN PICTURE—A REPLY

BY A. CLUTTON-BROCK

THE February number of The Burlington Magazine contained an interesting article on this subject, signed 'S. E.,' upon which I should like to say something, not so much in disagreement as in comment. 'S. E.' states the obvious fact that people of moderate means now buy fewer pictures than they used to buy; and he thinks the reason is that they prefer to spend their money on other kinds of decoration and ornament, 'on metal, glass, wall-papers, textiles, pottery,' etc. He also says that many rooms now are so covered with patterns that no picture could be properly seen in them; and he goes on to point out that a good picture is really a finer kind of decoration than any frieze or wall-paper, since 'it possesses far greater intricacy, variety and subtlety of design than any mechanically repeated pattern can possess,' to say nothing of its appeal to the imagination, its 'association with the great things of heaven and earth, which, whatever the sophists may say, does distinguish the world's great pictures from its clever ones.' Finally, he comes to the conclusion that 'the effort to substitute inferior forms of

decoration for the highest form is likely to lead to a general lowering of the public taste, and to further difficulties for the unfortunate painter.'

Now, this conclusion is the point which I wish to discuss ; but first of all I will say a word about the excessive use of patterns upon the walls of rooms. I agree that many people do not buy pictures now because they spend their money on other kinds of ornament, and very likely some of them prefer patterns of all kinds to pictures. But I do not think that those who use patterns excessively are prevented by good taste from hanging pictures against their patterns; in the first place, because their excessive use of pattern proves that their taste is not good enough to be governed by such considerations, and in the second because the abuse of patterns was just as bad, if not worse, fifty or sixty years ago, when people bought pictures freely. But, further, there is now a strong reaction against patterns of all kinds, and many people prefer distempered walls and plain papers. The stencilled frieze begins to remind one of *l'art nouveau ;* stained glass is discredited ; and cretonne draperies are no longer indiscriminately employed to hide a multitude of sins. Yet even the people who prefer plain surfaces do not buy paintings to decorate them ; they rather buy china or glass ornaments, and if they have pictures at all, they choose etchings or lithographs.

These facts seem to prove that paintings are little bought now, not because rooms are decorated so as to be unfit for their display—for nothing could have been more unfit for the display of pictures than the ordinary middle-Victorian room—but because people have ceased to care for paintings as a form of decoration. And the reason for the change of taste is, I believe, because the ordinary modern picture has no decorative qualities. It is true, of course, that the ordinary picture fifty years ago had no decorative qualities either ; but then no one looked for decorative qualities in anything, in wall-papers any more than in pictures ; no one then, I suppose, when he bought a picture, ever asked himself whether it would be an agreeable object on his walls. But since then the decorative sense has been slowly reviving, and it seems to grow stronger every year. The revival has produced many follies and a great deal of ugliness that seems to us now worse even than the ugliness that it superseded. Decorative art, like all other kinds of art, is subject to the incessant dangers of commercialism. Sound principles misunderstood and misapplied to please mere whims of fashion produce results almost more infuriating than what is manufactured on no principle whatever. We must expect in these days that if a good thing is liked, a thousand bad imitations of it will appear at once. But the bad imitations prove that the goodness of the original is in some dim way recognized ; and even commercial 'art' products are attempts to imitate sound principles of design and a right use of materials, although the imitation usually ends in parody.

The decorative revival does mean this : that people have begun to ask themselves whether their ornaments, and even their objects of use, are beautiful in themselves. They no longer look for illusive representation of facts in wall-papers or carpets or china ; they only look for colours or patterns that please them ; and in that they are right, although they may often be pleased with the wrong things. But this habit of looking disinterestedly at colours and patterns has also affected their judgment of pictures—in many cases, no doubt, quite unconsciously.

They are not so fond of illusive representations of reality, even in pictures, as their fathers were, or of dramatic and sentimental excitements. Even in pictures they look for pleasing patterns and colours; and they very seldom find them, for the ordinary picture has been but little affected by the decorative revival, and very few painters ever even ask themselves whether their pictures would be pleasant objects on the walls of any room. I am not speaking now of the best painters, most of whom—in England, at any rate—are making a determined effort not to subordinate beauty of design and craftsmanship to the representation of fact: I am speaking of the great majority whose works one sees at the Academy and other ordinary exhibitions.

These, if they have any aim beyond the imitation of reality, paint so that their pictures may not suffer in the violent competition of exhibitions. They design and colour a picture as if it were a poster; and so it is no more fit to hang in a room than a poster would be. Now, the ordinary second-rate painter who was a Florentine contemporary of Botticelli, or a Venetian contemporary of Titian, did his best to supply pictures that should be agreeable ornaments to a church or a room. He was not very good, perhaps, at the representation of fact, but he knew how to make a pretty design and how to give his paint an agreeable texture. In fact, he supplied articles which were what his public wanted and could use, and therefore he found a ready market. The ordinary modern second-rate painter supplies articles which no one wants and no one can use, and therefore he does not find a ready market.

This is not altogether his fault. We exact from pictures now so complete an illusion of reality that a painter of ordinary powers exhausts them all in producing the illusion, and has no energy left to make his picture beautiful. The result is that most modern pictures are painted entirely without joy and without purpose. They are 'done by hand,' but they have all the dullness of machine-made articles; and the consequence is that they cannot compete even with machine-made decoration in which the designer has expressed some sense of beauty and some pleasure in his work. Therefore, for painters of ordinary powers there seem to be only two alternatives.

The first is that they should do what 'S. E.' says many of them have done already: give up painting and become craftsmen; and this surely would be a natural and sensible course. Many men who have become painters from a sincere love of art are not gifted enough to excel in painting, but might do good work as craftsmen. A man who can only paint a very stupid picture might make a very intelligent piece of jewelry, for crafts of this kind are much less difficult than painting, and demand less intellectual power. In the great age of Italian art painting was a craft and the crafts were arts; and only the most gifted craftsmen usually became painters. Now the crafts are not regarded as arts and painting is not regarded as a craft; the consequence of which is that many men who might be good craftsmen are bad painters. A change from this state of things can only be for the better.

The other alternative is that the second-rate painter should aim at a less complete illusion of reality, while trying to make his pictures more beautiful; that is to say, that he should regard painting more as a craft. Now there are, of course, many difficulties and dangers about this course. There is the danger that his pictures may become empty and evasive. There is the difficulty of learning painting as a

craft when there is no one to teach it as a craft.

Still these difficulties and dangers might be surmounted in time. What is needed is that the painter shall get a new and a clearer aim; that he shall think of his pictures as ornaments, not only as representations of reality. 'S. E.' says that a picture should be chosen or designed with reference to the room in which it is to hang. It cannot always be designed for a particular room, though that might be done far more often than it is; but it can be designed, like a good piece of china, so that it will be a reasonable ornament to a reasonable room. And if the painter had this ornamental purpose always in his mind, he would surely find it easier to hit upon a principle of selection among the facts to be represented than he does at present. There can be no principle of selection without an object, and most pictures at present are painted without an object, and therefore upon no principle of selection. This is the real reason why the standard of illusion has become so exacting. People who do not know what they want to see in a picture demand to see everything. But now that we begin to know better what we want to see, we are growing less eager to see everything. Let the greatest artists show us all that they can; let their designs be enriched with the fullest possible representation of reality. But let the lesser painters only give us what we may want to see in our rooms—and that is not a dull imitation of what we can see any day by looking out of window, but something that is at least a picture, with some beauty of design and colour and texture.

The fact is, not that people have given up buying pictures, but that they have begun to wish for pictures once again; and since most modern paintings are not pictures at all, that is the reason why they will not buy them. When painters begin to produce pictures, they will begin to sell them; and if the revival of decorative art induces them to paint pictures, it will do much good even to the art of painting.

THE SLIP DECORATED DISHES OF CHIRK CASTLE

BY M. L. SOLON

THE bringing into light of a remarkable set of huge dishes of coarse pottery, exhumed from the precincts of an old Welsh castle wherein they had been left undisturbed for over two centuries, makes it opportune to review once more all that has come to our knowledge concerning a still imperfectly studied period in the history of English ceramics.

In 1595 Chirk Castle, a mediaeval stronghold, had become the property of Sir Thomas Myddelton, the same who was later to be Lord Mayor of London. To record the fact that all through the turmoil of the Revolution Sir Thomas had remained loyal to his king, will not be found irrelevant to our subject. Two days before the battle of Worcester, Charles II is said to have been his guest; the bed in which he slept has been preserved up to this day. About ten years ago, on the recommendation of a visitor to the castle who had chanced to have a peep at some curious dishes scattered all over the place, I took a special journey to Chirk for the purpose of making a thorough examination of them all. They numbered fifteen at the time—I hear that two of the most important ones have since been accidentally destroyed. Some of them were standing on high shelves of the dark corridors of the castle; but the majority had been fixed, with heavy iron cramps, against the white-washed walls of a small dairy, elegantly equipped for the gratification of the Arcadian tastes entertained by one of the ladies of the family. From the little value that seemed to have always been attached to these dishes, I could infer that no record had been kept of any other pieces of the same kind which, now disappeared, might originally have made part of this extraordinary set. What remains of it has, with two



1



2



3



4



5



6.



7.



8.



9.



10.

SLIP DECORATED DISHES FROM CHIRK CASTLE IN THE LOMAX COLLECTION. PLATE II

exceptions, lately passed—against very substantial consideration—into the hands of Mr. Charles J. Lomax, A.M.Inst.C.E., of Bolton (Lancs.). By his kind permission, I have been enabled to renew my acquaintance with these interesting specimens, and on the same occasion to inspect and admire many other choice specimens of the same period in the possession of this passionate collector of pre-Wedgwood English pottery.

A descriptive list of the Chirk dishes must take precedence over the collateral consideration I will venture to present in connection with their manufacture and the enigma of their presence in the place. They comprise the following subjects :—

King Charles II in the tree. The head appears between the branches, and the trunk is flanked by the Lion and the Unicorn. Signed Thomas Toft (fig. 1).

Heraldic double-headed eagle. Dated 1705 and signed James Toft (fig. 2).

Figure of a lady, holding a flower in each hand. Signed Ralph Simpson (fig. 3).

Figure of a king, accompanied with the initials G. R., the G standing probably for Gulielmus. Signed Ralph Simpson (fig 4).

Another figure of a king with the letters W. R., Wilhelmus rex. Also signed Ralph Simpson (fig 5).

A lion of highly conventional design. Signed Ralph Simpson (fig. 8).

A grotesque face supported by an ornamentation of more than usually clumsy design, signed or inscribed John Osland. The presence of the monogram T. T., placed in the centre of the dish, might suggest a possible attribution to Thomas Toft.

Two heads, with ornaments in the usual Toft style, on a small dish ; uninscribed.

Finally : three dishes covered with elaborate slip designs ; without names or dates (figs. 6 and 7).

Two more dishes, one with the figure of a Cavalier, signed Ralph Toft, and another with a king holding a shield, inscribed William Taylor, have remained at the castle. The above specimens, including the two others said to have been accidentally destroyed, bring their number to fifteen.

All the foregoing examples differ only in the design from the pieces of the same order preserved in our museums. They are, likewise, formed of a coarse reddish earth, coated over on the inside with white clay of a finer quality. To this white ground a rich yellow tint has been imparted, after the firing, by the galena or sulphide of lead with which it has been thickly glazed. Red ochre and manganese ore, diluted with water, served to trail on the surface quaint and often elaborate devices. Out of the small vessel of a specially contrived shape in which it was contained, the liquid, or slip, as it is called, was let to escape through the narrow aperture of a quill. In this way the deft hand of the operator could form thin and neat lines, broad patches or minute dots. This simple process, known as 'slip decoration,' may be said to represent the art of pottery painting in its most primitive and rudimentary expression. It was practised long before the painting brush came into use; the coloured clays, employed in their natural state, constituted the sole available pigments. The prehistoric earthen vessels of Mycenae are boldly dashed over with ornamental strokes of red and brown clays. Improved by the Roman *figulus*, the slip process was then turned to greater advantage. To him is due the invention of the small hand-vessel, with a narrow quill fixed in the spout, from the use of which the English potter was, in after ages, to obtain such effective results.

Considered as isolated efforts, and chiefly in the light of their decorative aspect, the slip decorative pieces produced in England towards the latter half of the seventeenth century are well worthy to engross the attention of the ceramic collector. Let us forget that the drawing of the figures could scarcely be more incorrect, and that the accompanying ornamentation is of a decidedly nondescript style ; if we bear in mind the unpropitious conditions under which the work was accomplished, we realise that it could scarcely have been otherwise. Moreover, while imparting to the design the captivating character of all the works of *primesault*, these shortcomings take nothing away from our undefinable enjoyment of the subtle and yet powerful harmonies created by a happy combination of colours. The rough gem stands before us as a treat to the eye ; in its chromatic variegations rests its chief power of attraction. Obviously, the humble artizan who is responsible for these uncouth performances was entirely unacquainted with the advance that the fine arts were then making in his own country. He knew nothing of the carvings, pictures and engravings already familiar to people of average education. His anomalous 'slip work' does not seem to have arisen from anything made before, nor was it to open the way to further improvements conducted in the same direction. Just as we see this particular style of slip decoration when it had assumed unprecedented pretensions in the earliest figured dishes, so do we find it at the moment when it came abruptly to an end. It is strange to remark that, at that time, Van Dyck was painting his superb and life-like portraits of Charles I, and that engraved likenesses of kings and noblemen were beginning to be freely circulated. Yet the poor drudge of the village pot-works could devise no better expression of royal majesty than these quaint effigies evolved from his torpid imagination. Why should we not mercifully take the design for what it stands for, and see in it the delineation of a graphic symbol, rather than an

impotent attempt at rendering a realistic presentment, which was never intended? Howbeit, it is evident that the first typical dishes, covered with such ambitious embellishments, excited, on their appearance, sufficient admiration to suscitate to the maker a number of servile imitators. In the works of Thomas, Ralph and James Toft, William and George Taylor, Ralph Simpson and others, we notice the repetition of the same trellis border, strings of olive-shaped beads, and sprays of unrecognizable flowers, while the faces of the clumsy figures are outlined in the same superconventional manner. In short, the technical and ornamental treatment are so much alike in every case that, were it not for the variety of names inscribed on the rim of the dishes, we might take them all as being the work of the same hand. Thomas Toft—who has signed the greater number of examples—is, however, considered as the originator of this particular style. Successful as it had been, the practice of it does not seem to have lasted for more than a few years. On the introduction of more modern and refined processes, slip decoration was no longer employed for the production of exceptional pieces. It continued to be, and is still used, however, in the manufacture of common crockery.

We must now resume our examination of the Chirk Castle specimens. The presence of so many rough earthenware dishes among the select and costly appointments of the abode of a wealthy gentleman is not easily accounted for. How did it come to pass that these essentially plebeian platters found their way into this aristocratic place? Unable to answer the question with the assistance of local tradition or the production of documental evidences, I will venture to present a few conjectures which—if not worth anything better—will at any rate afford scope for further discussion.

It would be difficult to believe that one of the members of the Myddelton family had once been so fond of these incongruous ornaments as to have purchased the dishes at a distant place, and formed a collection of them in his own castle. On the other hand, we may understand that the obscure craftsman of the neighbourhood who had surpassed himself in this exceptional exhibition of his ability was more than fully alive to the value of these would-be masterpieces. The notion that they were intended for presentation naturally offers itself to our mind. Assuming that some large pot-works—just as they are known to have existed all over the principality of Wales—were situated on the Chirk estate, we might take these dishes as having been the lawful tribute offered by the tenant to the landlord. In many ancient lease deeds of a pot-works, a clause was inserted providing for the yearly presentation of some choice examples of the lessee's handicraft in addition to the payment of the rent. To find Thomas Toft a tenant of Sir Thomas Myddelton is, I confess, somewhat perplexing. We have been, so far, accustomed to associate his name with the slip ware of Burslem and Hanley. Toft is a patronymic common enough in the Staffordshire Potteries, where the family still counts many representatives. But the occasional migration of some bearer of the name into other localities has nothing to surprise us, when we remember the erratic proclivities of the old operative potter. It is not at all improbable, for instance, that one of the Tofts may have been at work at York towards the end of the seventeenth century. In the York museum is a Staffordshire tyg, inscribed Thomas Toft and ELISABETH POOT, a unique specimen. On another occasion I have reproduced a fine dish with a figure of the duke of York, exceptionally signed Thomas Toft, in cursive letters, in the central part of the piece. A place in the city is still called Toft Green.

A few points militate in favour of a local origin being ascribed to the Chirk dishes. Only in this curious set does the name of one James Toft appear in association with those of his namesakes Thomas and Ralph. This hoarding of the kinsmen's works upon the spot suggests the probability of their having once worked together in the vicinity. By the subject of Charles in the tree, represented on one of the dishes, we are reminded of the long-tried loyalty of Sir Thomas Myddelton to his sovereign, and we are led to believe that this subject had been selected and treated with special care by the potter in order that, on being presented to his noble patron, the gift should be all the more appreciated. A still more important fact comes to support the hypothesis of a Welsh manufacturer. It is that all—or nearly all—the slip dishes with trellis borders have been found in Wales. Perhaps the most remarkable among them is that preserved in the Chester Museum. It bears the royal arms with the motto: DIEV ET MON DROI; is inscribed: FILEP HEVES 1671 ELESABATH HEVES, and signed: Thomas Toft.

I have had occasion to inspect many heaps of fragments dug out from the site of old pot-works in the Potteries, and as far as I can recollect I have never seen a single instance of the trellis border. The larger part of the slip ware was composed of fragments of dishes, either of dark brown ground decorated with traceries of yellow clay (or of reversed effect) or of buff colour, the ground of which was in many cases impressed with an incised scheme of ornamentation, partially filled in with red and brown clays.

A theory has been submitted to me by which the Chirk dishes would have been brought over from the Potteries by the Biddulph branch of the Myddelton family when these latter left Staffordshire to take possession of Chirk Castle. I must say that the arguments I have unfolded above

stand strongly against my accepting the suggestion.

Huge earthenware dishes, remarkable for an inordinate display of ostentatious decoration, are no longer made nor used; the purposes they served in olden times have vanished from modern life. In all the ancient examples that come under our notice we recognize a decided pretension on the part of the maker at producing a work out of the common, the superior article, so to speak, 'that money cannot buy.' That they were, in most cases, intended as presentation pieces is clearly made manifest, even in the instances when an appropriate inscription does not exactly indicate the destination. Presented as a votive offering to some influential patron, they accompanied and supported a request for the granting of a special favour. More frequently, an extra dish of unwonted workmanship was the annual compliment paid by the pot-maker to some of his best customers in the retail trade, on the settlement of a profitable account. Exhibited in the centre of his shop-window, the show-piece stood so strikingly out from the bulk of domestic articles that it arrested the attention of the passer-by. The royal coat of arms, or the figure of the king, was the favourite motive of decoration. A represention of Adam and Eve in the Garden of Eden was a suitable present to be offered to a fruiterer and pottery dealer, the subject figuring in the arms of the company. This accounts, presumably, for so many English Delft dishes being found painted with 'The Temptation.' A similar custom prevailed in France, at the same period, between manufacturers and merchants; of this, inscribed pieces supply ample evidence. In the Rouen museum is a red and yellow dish bearing the following inscription: CHEZ NICOLAS FOFF'S A SAVIGNIES. A MONSIEUR SENTIER MARCHANT A ROUEN, 1742. But for the French inscription, one might take the piece as being English.

In the household of the old French faïencier, oval dishes of exceptional dimensions were made to celebrate some memorable event in the annals of the family, such as a marriage or the birth of a son and heir. I remember to have heard, many years ago, from some aged craftsmen, of the painted dish upon which they made their first appearance in public having been carefully carried in it and deposited triumphantly upon the table at the close of the christening banquet.

The old chronicles of Germany record the particular purpose served by uncommonly large dishes on the occasion of the wedding of the rich as well as of the poor. Placed on a stand at the entrance of the festive hall, they offered an inviting receptacle in which each guest was expected to drop such trinket, jewel, sum of money or other gift as he meant to bestow upon the newly married couple. I do not know whether such a custom has ever existed in England, but I feel inclined to believe that, in some village churches, the earthen platter was often handed round as an alms dish.

A full list of the various applications these essentially ornamental dishes may have been put to, is not to be attempted. I trust I have said enough to warrant the opinion that they were not, as a rule, manufactured as regular articles of trade. The value that their possessors seem to have always attached to these odd pieces has greatly contributed to their being preserved to us, when domestic vessels of the same period have almost completely disappeared.

The passing of the Chirk dishes into the hands of Mr. C. J. Lomax has only come to increase a collection already rich in choice examples of slip decorated ware. Among the dishes it contained already I may mention the following:—

A mermaid, signed RALPH TOFT (fig. 9).

A pelican 'in her piety,' signed RALPH SIMPSON (fig. 10). This latter has the usual trellis border.

The same subject, unsigned; with heads, alternating with the letters W R, on the border.

To these should be added a number of brown dishes with yellow traceries of a later period. A four-handled tyg, dated 1636, and two slip decorated and inscribed posset cups, are worthy of special notice in the small group formed by the pieces of form.

THE FLORENTINE TEMPERAMENT

BY G. T. CLOUGH

FOR a private person to delegate his choice of a wife to a friend or relative, must appear to a mind ruled by sentiment the height of absurdity; but in the opinion of a fifteenth-century Florentine it was a distinctly reasonable proceeding. And this vicarious suitorship, which commended itself as prudent to a resident citizen, became compulsory in the case of an exile, who desired when he married to strengthen, by union with a fellow countrywoman, the ties that bound him to his native country. Such was the position in which the future founder of the Strozzi Palace, Philip, and his brother Lorenzo Strozzi, found themselves, while suffering in their youth at Naples from the animosity of the Medicean government, and depending upon their widowed mother for all their home news and the protection of their Florentine interests. With

what capacity and devotion Alexandra discharged these duties, and what zeal she threw into the prosecution, first of her daughters', and then of her sons', marriage negotiations is related for us in the seventy-two letters from her hand which we owe to the care of Cesare Guasti. The preparation of a bride's new home among the Florentine *popolo grasso* was, as we shall find in the course of this narrative, the signal for a host of commissions to her carvers and painters, of which the results have come down to us in bas-reliefs and cassone panels; but the spirit in which the preliminary overtures to matrimony, here unfolded for us, were conducted, bears a still closer relation to the field of aesthetics. In the prosaic strain that we here find governing the transactions of the Strozzi family at the most romantic crisis of a man's or woman's career, we discover the source of the scientific and naturalistic direction, so strongly insisted upon by Mr. Berenson, which was taken by some of Florence's most characteristic painters. The sternly practical and business-like spirit which gave this nation of shopkeepers its early commercial pre-eminence, speeding its agents to the shores of the Levant, and planting its depôts in France and Spain, in Bruges and London, had, when it devoted itself to art, the defects inseparable from its virtues. To the predominance of this prosaic element in the Florentine character we may ascribe Uccello's perspective foreshortening and Pollajuolo's obtrusion of anatomy. Nor is it perhaps extravagant, to trace to the same influence the diversion of Ghirlandajo's achievement, from the field of epic distinction, to that of milder anticipation of the great Dutch portrait painters.

Alexandra's first letter, addressed to her son Philip at his relatives' bank in Naples, shows her to us radiant with satisfaction at the engagement of her eldest daughter to Marco Parenti, a rich silk merchant of Florence. Catharine's dowry is to be 1,000 florins. The money had been lodged in two separate instalments during her childhood in the State Dowry Fund, a characteristically Italian institution, combining chance with providence, by which a parent gained a considerable increase on his investment, if his child lived to the full term of a fixed period, but was mulcted, if she died, of half his deposit. Unfortunately, the second moiety of Catharine's dowry would not fall due for another three years, so Alexandra is obliged, on behalf of the family, to advance the sum deficient, because, as she expresses it, 'the man who wants a wife always wants money,' and, pretty as Catharine is—the finest girl in Florence in the general opinion—she has been unable to find any candidate for her hand who would marry her at once, and wait for the half of her dowry. There was no time to be lost, for Catharine was sixteen, an age which Italian mothers looked upon as the threshold of hopeless spinsterhood; so they must do the best they could. The riskiness of the family's pecuniary venture presented itself afresh two years later, when the young wife was expecting, with some natural anxiety, the arrival of her first baby, and we find Alexandra consulting her son as to the prudence of insuring his sister's life for the probable period of her confinement, lest, as she puts it, 'we should lose both property and person at one blow.' Mark, the husband, took a very sanguine view of his wife's prospects, and thought it a pity to throw away such a large sum as the 12 florins insurance would cost them, but Alexandra is disposed 'to make things quite certain,' and spend the money. Her view of the best course to be taken prevailed, but happily the event justified the husband's anticipations. To the merits of that husband everything that we learn of his character bears witness. A greater match, as regards social position, than good Parenti could, Alexandra thinks, have been obtained if the family finances could have produced another 400 or 500 florins of dowry, but hardly one that promised greater happiness to her daughter. Certainly, Mark was the most generous of bridegrooms. 'Only say what you want,' he tells his intended, and if he objected to waiting three years for 500 florins of the dowry, he spent more than 400 upon her for the betrothal ceremony, in crimson silk robes of the finest quality from his own looms, in a chaplet of pearls and feathers, and two ropes of pearls for a head-dress. In the fitting of her new home he was equally lavish, Domenico Veneziano, Giuliano da Maiano, and a brother of Masaccio's, each having a share in the coffers and shrine that adorned it.

The political cloud, that hung over the bride's family, made it advisable that the wedding ceremony, judged by the Florentine standard, should be a quiet one; but the items of the wedding breakfast, entered in Mark's journal, amount to 466 *lire*, with an extra payment for trumpeters, fifers, and performers on the harp and flageolet. From the same authority we get particulars of the bride's dress, consisting of an upper and under robe of crimson velvet, which took 42 *braccia* of material, costing 170 florins. Both robes were trimmed with gilt sequins, and were 'tailor made' by Andrea di Giovanni, who received the relatively small sum of 14 *lire* and 10 *soldi* as his share of the expenditure. Upon her head the bride wore a chaplet of peacock's eye feathers, which was further adorned with six ounces of pearls and certain gilt '*tremolanti*'—pendants that vibrated. If by the side of this dazzling figure we place the bridegroom, wearing a costume hardly less bizarre in its character, and group with them a throng of gaily dressed friends and relations, we shall get a picture of Catharine's wedding procession as the painters of cassoni would give it us. Thirty-four years later—years for the Parenti couple of the

greatest domestic felicity—Mark had to confront these festive entries in his journal, with the record of the death of his wife, and her burial in the Florentine Duomo. 'May God receive her soul, he adds, 'as I have every reason to believe he will, in view of a life so noble in its kindliness, and a course of conduct so upright and attractive.'

Catharine's younger sister, Lessandra, was the next of Alexandra's children whose marriage pressed for settlement, and here again she gives the money element the chief place in the discussion of an event so gravely affecting her daughter's happiness. Some delay occurred in the initiation of proceedings, owing to the prevalence of the plague in 1450, which drove all the better class of householders from the city, so that Alexandra had been unable to get her daughter, as she says, 'out of her house,' and meet her son in Rome as soon as she expected; but in December we learn that the business has been entrusted to Giovanni della Luna and Antonio Strozzi, and that Alexandra is prepared to augment her daughter's dowry of 1,000 florins by 200 from her own pocket, if the merits of the candidate are such as to justify the expenditure. Alexandra's agents were fairly prompt in the discharge of their duties, for in April Philip is told that his sister had been engaged during the previous month to Giovanni Bonsi, a young man of good character and ability; that the dowry is fixed at 1,000 florins; and that his mother is thoroughly satisfied with the arrangement. It was not in Bonsi's favour that he had six brothers, the patriarchal conditions of Italian domestic life making such a circumstance rather a serious consideration for a young girl entering a household; so Alexandra is careful to explain that her daughter will be the head of a separate home of her own. The Florentine income-tax returns, however—those pathetically self-depreciative records, which furnish us with so much useful information on the domestic life of the Renaissance—give us some particulars about the Bonsi family which may account for the withdrawal of Alexandra's addition to the amount of her daughter's dowry. From these we learn that Bonsi's age was thirty-seven—twenty years greater than that of his bride—and that he was saddled with a half-witted, illegitimate son of servile extraction. Certainly, from the point of view of worldly prosperity, Lessandra's marriage did not turn out a very successful one. When, fifteen years later, the Strozzi brothers formed a project of opening a wool business in Florence, of which Bonsi was to have the management, Alexandra is obliged to tell them that his debts are more than the 200 florins he confesses to owing; and that, with eight months to be filled, the family resources are so low, and the wife's stock of clothing so scanty, that she is obliged to sit half-dressed while mending her under-garments; so that, if he had the handling of money, there would be some danger of his proving a defaulter. That Bonsi's poverty, however serious, was not desperate, is to be inferred from the fact that part of his wife's dowry had been left in the State bank, and that, the value of the shares having risen considerably, he at one time proposed to sell them, with a view, should the stock fall, to a re-purchase. This, his brother-in-law, Parenti, who in the ethics of finance seems to have had Ruskinian proclivities, objected to as an immoral transaction; so the question was referred to Philip at Naples for decision. It does not appear to have occurred to either of the parties that, on a financial point of this character, a banker could hardly be impartial.

Having thus, for good or evil, settled her two daughters in homes of their own, Alexandra could devote all her energies to promoting the marriages of her exiled sons. This, however, she was to find a much more difficult matter, not only from the unwillingness of such fathers of families, as could give good dowries, to send their daughters out of the country; but still more, owing to the reluctance of Philip and Lorenzo to sacrifice the freedom of single life for the advantages of the most attractive companionship. Philip, to whose conversion to compliance in the matter Alexandra now chiefly directed her arguments, appears not to have been very happy in his experience of his friends' matrimonial relations, for he has to be told that the devil—*i.e.*, the fair sex—is not so black as he's painted, and that the world would soon come to an end, if mankind generally regarded the marriage tie with his trepidation. So a hunt over Florence for a wife for the exile by mother, sisters and brothers-in-law was instituted, and in March, 1465, we hear that 'a number of girls have been examined, who possessed the requisite qualifications, including the most desirable relationships.' The circumstances of none of these, however, proved sufficiently attractive to satisfy the family's requirements, only inferior specimens of Florentine maidenhood being prepared to go out to be the wife of an exile, and it is not till July that Alexandra is able to report that a certain Francesco Tanagli had made promising overtures to Parenti and that an interview had taken place, the details of which she gives to her son with her usual shrewdness of observation. 'He'—*i.e.*, Tanagli—'had Mark with him to his house, and called the girl down in her petticoat for him to see; offering at the same time to show her to me, as well as to Catharine, any day that might be convenient. Mark says she's good looking, and, as far as he could judge, a lady-like girl; and we're told that she's sensible and capable, for she has a large household to manage, there being 12 children—6 boys and 6 girls; and from what I hear, she has the whole of the family on her shoulders, for the mother is always in the family way, and not good for much

at any time.' 'Get your jewels ready,' she continues, rather precipitately, 'and see that they're fine enough, for a wife is found for you. A woman who is beautiful, and wife to Filippo Strozzi, must have handsome jewelry, if your reputation, which is so high in other respects, is not to suffer.' Here Alexandra is a little premature. A year and a half were to pass, and much of Arno's water to run under the Ponte Vecchio to the sea, before her desires were to be realized, and she was to see her son married to a charming and excellent young lady, who was not 'la bella Tanagli.' In the meantime, however, Alexandra's description of her son-in-law's interview with the young lady was supplemented by a long letter to Philip from Parenti himself, in which he tells him, that, having 'examined all Florence,' and considered his requirements upon the two theories of his remaining abroad, and the termination of his banishment, they had, owing to the singular scarcity of marriageable maidens, been obliged to reduce the eligible candidates to two: a daughter of Donato Adimari's, possessing a dowry of 1,500 florins, which they feared would make her parents look higher than an exile for a husband; and the Tanagli maiden, about whom their only fear was that the dowry might prove less than Philip would be ready to accept. He then proceeds to describe the young lady's height, relatively to that of his own wife, Catharine; to praise the shapeliness of her form and the fineness of her skin; and to say that her facial attractions, while not equal to those of two Florentine ladies of their acquaintance, whom he names, would quite bear comparison with those of Madonna Hyppolita, who had lately passed through Florence, on her way to Naples, to become the bride of the duke of Calabria. Surely Philip would be content if his bride were the equal of the wife of a king's son in beauty. He concludes with an appeal to Philip to give him the lowest figure he will accept as dowry, promising that his doing so shall not impair the writer's efforts to obtain the largest sum that can possibly be squeezed from the family.

Parenti's account of Tanagli's daughter's merits had not, it appears, quite satisfied Alexandra, in spite of the confident tone of her letter, that the best possible wife was being secured for her son, for we find her going morning after morning to early mass at the Duomo, in the hope of seeing the Adimari girl who was in the habit of attending it. There, one morning, she comes upon an unknown maiden, whose personal attractions, as well as she could judge—for she admits that she stared the poor girl quite out of countenance—created a highly favourable impression. 'Though without any paint, and wearing low-heeled shoes, both face and stature were prepossessing. Her features were delicate, her walk and general appearance that of a girl who was wide awake, not heavy and sluggish.' When the owner of these personal advantages proves to be, not the Adimari girl whom Alexandra had come to scrutinize, but her Tanagli rival, can we wonder Alexandra is convinced that Heaven is helping them in the search for a partner for Philip, and that in this cathedral beauty she has found her ideal daughter-in-law? Letter follows letter to Naples during the weeks of August, extolling the merits of the young lady, who, in addition to her personal advantages, is said to have a dowry of 1,000 florins, of which it is hoped the Council will not deny the payment to an exile. Philip, however, is determined not to be hurried at this crisis of his fortunes. One of his Neapolitan relatives had, against the advice of all his friends, married a madcap Florentine lady, and so spoiled her, by excessive admiration, that she brought disgrace upon herself and her husband. Alexandra does her best to dissipate the effect of this unfortunate precedent. 'A man,' she says, 'if he is a man, and does not let himself get blindly devoted to his wife, can always make her do her duty as a woman.' And she does not think this girl is a giddy girl, for she, Alexandra, has not only passed the house frequently herself, but also sent friends on the same errand, and they do not see her head fixed all day at the window, a clear proof of her sobriety of character. So if Philip will buy the jewelry, she will begin preparing the bride's outfit, whether it is to be made according to the Florentine or the Neapolitan fashions—only, of course, she thinks the former the prettier. Also, when he has a wife, he will want a slave girl to be her maid: either a Russian, a Circassian, or a native of Tartary. The Russians are the prettiest, but there is more work to be got out of a Tartar.

But at this point of her letter, in comes Parenti with a blow to all their hopes. He has just seen Tanagli, who has spoken in a very frigid manner about the match, objecting that it was a serious matter to send his daughter such a long distance from Florence, and to a house that, in regard to privacy, was 'no better than an inn.' Either he is disgusted with the Strozzi family's procrastination, or he has some better offer under consideration. No need now, therefore, for either Alexandra or her son to think further about jewels or wedding outfit. Mark must give him any further information he may desire; for she, poor lady, is at her last gasp of endurance, having worked so hard, and all to no purpose. Mark's only contribution towards Philip's consolation is the fatalist one, that marriages are made in heaven. If Philip's 'marriage has not been made in heaven, it is absurd for them to worry about it; if it has been so made, it will be sure to be accomplished.'

Alexandra's despondency was not of long duration; though she vows she will only believe

in her son's marriage, when she actually sees it celebrated. The Adimari girl is, she finds, known very favourably to her sister, and Tanagli *père* is, it seems, more eager about the business than Mark thought him; but, at this point, matters tend to get complicated by the intrusion of Philip's only surviving brother, Lorenzo, as a candidate for matrimony. Philip, too, must have written showing greater resolution in the direction of compliance with his mother's wishes, for she writes to both brothers, congratulating them upon the decision they have come to; believing it to be in accordance with God's will, and hoping that Philip especially 'will not make any more difficulties, nor spend more ink over the business.' Her idea is that Philip, who is 37, should have Tanagli's daughter, who is over 18, and his brother the Adimari girl, who is 14. They are, she adds, the prettiest girls they are likely to meet with, and possessing the strongest recommendations; but, having both of them been negotiated with for Philip, 'I don't know,' she says, 'whether they will be ready to change, and give the Adimari to you, Lorenzo.' Five weeks later we find the cards shuffled, and the Tanagli lady warmly recommended to Lorenzo, as not only beautiful herself, but likely to be the mother of beautiful children; while Adimari's daughter, whose interests are represented by a Canon Dieciaiuti, has been inspected and approved of from the windows of the house opposite her own for Philip.

The slackness displayed by the Strozzi brothers in their response to their mother's solicitations must be ascribed, not only to the reasons mentioned above, and to the hesitation any prudent man would feel about binding himself irrevocably to companionship with a girl of whose personality he had only second-hand information, but to the hope ever present to their minds, under the fluctuating conditions of Florentine politics, that their banishment might any day come to an end, and they be able to prosecute their search for wives under more favourable conditions. Eager as their mother was to see them happily settled—so eager that she tells them she had gravely compromised her own and her relatives' future in purgatory by parsimony in masses, in order that she might have more money to leave to them and their children—she is prepared to give a certain amount of weight to this side of the question. There could be no doubt, she says, that the discord then prevailing in Florence exercised a most prejudicial effect upon the marriage market. And, so far as Lorenzo is concerned, she is disposed to think that the delay of a year or two might not be unadvisable; not only on account of the reigning extravagance in female attire, which permits a girl to carry all her fortune upon her back in silk and jewelry, but because by that time the political aspect of affairs may have changed, and 'men's minds be at peace,' so that it will not be thought, as it now is, sheer waste of money to give a dowry to the wife of an exile.

The course of public events justified Alexandra's anticipations. Less than two years had passed from the date at which they were written, before the ban was taken off Philip and his brother, and we find Philip writing to his mother from Siena, one snowy day in November, that he would be with her the evening of the following Sunday, and hoping she will give him something better than sausages for supper. What course the marriage negotiations had taken in the meantime, and why that excellent young woman, whom we have known as Tanagli's daughter, failed to attract either of the brothers, are points as to which we learn nothing from Alexandra, for a regrettable hiatus of three years occurs in the documents preserved for us; and, when they resume their story, the future founder of the Strozzi Palace had been married more than a twelvemonth to the beautiful Fiammetta Adimari, and a baby, named Alphonso, after his godfather the king of Naples, was following his grandmother about the house 'like a chicken after a hen.'

A letter of Fiammetta's, written in the second year of their union, to her husband at Naples, testifies to the amiability of the young wife, and to the autocracy exercised by Florentine mothers-in-law. In it she tells Philip that she had been 'allowed' by Alexandra to attend the second and fourth days' festivities of a friend's wedding, and caught a chill in consequence, for which she has had to send for the doctor. If Philip 'wants her to recover, he must tell her, when she may expect him to return, and see that it is not a fib, as has been the case on some former occasions.'

How important an element, in the Florentine political game, were the new relationships formed by marriage, we see from a letter of Parenti's to Philip, congratulating him on the birth of a daughter, in which he tells him not to feel any regret at the sex of the child, as a girl can be married sooner than a boy, and thus enable him to form advantageous political connections.

With the marriage in 1470 of her son Lorenzo to Antonia Baroncelli, Alexandra's matrimonial projects came to an end, and, as if these had been not less her support than her life's mission, in the following year came her death and burial in Sta Maria Novella. She was thus prevented seeing more than the earliest of the numerous additions which, by his two wives, Philip made to the Strozzi family-tree, and, by a period of eighteen years, from being present at his foundation of the stately palace, which still stands as a monument of the wealth and pride of Florence's merchant princes.

Both in the story of the marriage negotiations

here described for us, and in the frequent references to family affairs, not all to her credit, with which Alexandra's correspondence is largely concerned, we see the results of that shrewdly business-like and practical turn of character, which was a potent factor in Florence's public and domestic transactions. The *positif* temper, which animated her statesmen, raised a small republic, which was not, like Venice, a sea power, and was markedly destitute of military capacity, to a position almost of equality with the great powers of Europe ; but this attribute, which was so stimulative in the market and the council chamber, proved a drag on the wheels when the realm of fancy was invaded. Its prosaic influence, upon an important body of her painters, makes Florence an exception to Burckhardt's general commendation of the Renascentine painters as having 'the tact to follow external reality, not into every detail, but only so far as that the higher poetic truth might not suffer from it'; and the magnitude of her achievement viewed as a whole—second only to Greek sculpture in most authorities' estimation—justifies an examination, like that here attempted, of features in her social and intellectual condition that may have led to her partial failure. In making the attempt, I do not of course claim that the Florentines had a monopoly among the inhabitants of the peninsula, either of the *positif* quality, or of the marriage system to which it gave emphasis ; but, looking for the probable cause of their lapse from idealism, I find it in a preponderance of this particular characteristic.

THE FISHERWOMEN
A COLOUR-PRINT BY HOKUSAI

ALTHOUGH the subject of the print is one not uncommon in Japanese art—women fishing for *awabi*—it would be pardonable if the eye unaccustomed to Japanese art gave it a very different significance. There is something archaic in the long curved prow of the boat ; there is a touch of romance in the misty sea dotted with islands—of adventure in the suddenness with which the boat seems to shoot into the picture behind the jagged, weed-grown rocks—that leads the mind far away from Japan and its fisher-folk to the Aegean and its first explorers, to Ulysses and the Sirens, or

> 'Where the echoing oars of Argo first
> 'Startled the unknown sea.'

The print[1] belongs to the series of the *Hundred Poems*, a series published a year or two later than the *Thirty-six Views of Fuji*—that is to say, about the year 1831, when the artist was more than seventy years of age.

Judging from internal evidence, we must place the *Hundred Poems* among the latest of Hokusai's landscape designs. In this series he seems to have tired of the grand simplicity which is the prevailing note of the *Thirty-six Views of Fuji*, and to have wished to shake himself free of the material limitations of subject matter which he had to face in designing the *Waterfalls* and the *Bridges*. In the *Hundred Poems* Hokusai could design just as he pleased, unfettered by any question of topographical correctness, and he did not fail to take advantage of his liberty.

The designs of the *Hundred Poems* are thus among the most puzzling, complicated and attractive in the whole of Hokusai's work. In them his invention has absolutely free scope, and his knowledge is at its culminating point. Soon after their execution he was compelled to fly from Yedo to Uraga, owing to the misdoings of a grandson, and on his return in 1836 he found the city suffering from a terrible famine, which reduced him to a pitiable state, accentuated in the following year by a fire which destroyed his house and his drawings. From these successive blows his art never quite recovered, and, though he displays magnificent power even so late as 1850, he has lost the range, if not the grandeur, of his former outlook upon nature.

It needs a moment's thought before we recognize in this design of *The Fisherwomen* the same principles of construction as those seen in the *Views of Fuji*. The summit of our pyramidal mass is no longer the snow-capped crest of the great volcano, but the head of the topmost fisherwoman in the group on the right. The sweep of the largest wave accentuates the solidity of the group ; the struggling figures in the water below give it further support ; while the sense of motion is splendidly enhanced by the sharp curve of the boat topping the wave, and carrying the eye on to the smaller boat on the left and the group of islands stretching away into the sea beyond, which, with its level, restful expanse, serves as contrast to and relief from the intersecting curves of the swelling waves, pitching craft and fantastic rocks in front. The materials and the pictorial symbols of oriental art differ from ours, but its conceptions, even when they appear most fanciful and arbitrary, seem capable of reference to the same elementary principles of design as those which De Piles and Burnet deduce from the great European masters. All that Hokusai, perhaps, can claim is that he conceals his secret more adroitly.

C. J. H.

[1] We are indebted to the owner, the Hon. W. Ormsby Gore, for permission to reproduce it.



FISHERWOMEN AT WADA NO-HARA.

From the Colour Print by HOKUSAI

A NOTE ON COLOUR-PRINTING IN CHINA AND JAPAN

BY LAURENCE BINYON

EVERY student of the arts of Japan knows the incalculable debt which those arts owe to China and the Chinese; fresh proofs of it are always occurring even where least suspected. In one department, that of colour-prints, it is generally assumed, however, that the Japanese have been independent of the Continent. Writers on Japanese woodcuts allude to the existence of the art of colour-printing in China, but no study has been given to the Chinese examples, and very few have been noticed or recorded. Those who have made enquiries in China itself, find, I believe, at the present day the greatest difficulty in procuring or hearing of specimens. One might infer therefore that the art was never pursued by the Chinese beyond the tentative and experimental stage. The examples of colour-woodcuts which are here described for the first time prove, however, that in the seventeenth century they had already developed the technical side of this art to its furthest point.

Knowing that among the Sloane collections of drawings of natural history, costume, etc., now in the British Museum, were some from Oriental sources, and following up likely clues in the class-catalogues of the MSS. Department, I found several volumes containing Chinese drawings and colour-prints. Among the latter the most important are a set of twenty-nine woodcuts, measuring $11\frac{3}{4} \times 14\frac{3}{4}$ in. The subjects are either flowering sprays, boughs of fruit (mostly with birds or insects) or arrangements of flowers and fruit in baskets or porcelain vases. A few are of vases with flowers, grouped with books, scrolls, coral, etc. An examination of these prints shows that besides black, which is used for the outline block, and also to a slight extent in masses, no less than twenty-two colours have been employed.[1] Twelve colours were produced by one printing, viz.: Gamboge, an earth yellow, a blue, a grey, three different greens, a greenish primrose colour, a brown, a brownish purple, red lead, and the red produced from the safflower, familiar in Japanese prints as *beni*; while ten colours were produced by superimposed printings, viz.: Orange (red lead over gamboge), orange (*beni* over earth-yellow), crimson (brownish purple over *beni*), deep red (*beni* over *beni*), green (blue over gamboge), green (light green over blue), purple (blue over *beni*), and purple (brown over blue); also green over black and purple over black. The colours are often gradated by skilful wiping of the block. In many of the prints elaborate *gauffrage* is used, the outlines of petals, etc., being delicately embossed. This has produced bad creases in the paper, which is a kind of rice-pulp paper used in China for printing books, greatly inferior to the beautiful soft paper used by the Japanese print-makers. Much of the beauty of a Harunobu or Utamaro woodcut is due to the sympathetic quality of the paper, into the substance of which the colours have sunk: but in these Chinese prints the paper, which is very thin, white and brittle, has not taken the colours kindly; and the untoned whiteness of it makes the *beni*, especially, look harsh and quite different from what it appears in Japanese examples. Apart from the question of paper, we are bound to acknowledge that these woodcuts show a complete mastery of the resources of colour-printing, such as we do not find in Japan till after 1765. These Chinese prints were brought home from the East by Kaempfer in 1692-3, and passed from his collections to those of Sir Hans Sloane; they have been in the museum since its foundation, and are as fresh and clean as if printed yesterday.

The question now arises: Why, if the Chinese had developed the art of colour-printing so far, did the Japanese at a later date begin again at the beginning, only reaching the multi-colour-print with Harunobu in 1765, through the various stages of hand-colouring, stencilling, etc.? It seems incredible that this should have happened if the Chinese prints had been known in Japan. And yet it was in Japan that the prints in question were, in all probability, bought by Kaempfer, since he sailed to that country from Batavia and returned to the same port, not visiting China (so far as is known) at all; and in the same volume in which the colour-prints were (they have now been transferred to the Print Room) was a set of Japanese paintings from the same source. Moreover, we have tangible proof that Chinese colour-prints were known in Japan during the first half of the century. Anderson ('Japanese Woodcuts,' p. 8) mentions the fine Chinese album of birds and flowers, chiefly after Ming painters, dated 1701, in the collection of Mr. W. C. Alexander. Now copies from the subjects in this album were published by Ō-ōka Shunboku in two volumes, dated 1746. Shunboku worked in Osaka, and published albums as early as 1707, but I do not know what is his earliest work in colours; the book in question was published in his old age. Through the kindness of Mr. Alexander, and of Mr. Arthur Morrison, who owns the 1746 edition of Shunboku's book (Mr. Alexander also has a later edition in three volumes), I have been able to compare these two specimens of colour-printing.

The Chinese book is superior in technique, but the Japanese has suffered from changes in the pigments. The green tints were mostly produced by printing indigo over gamboge, and the indigo

[1] Not all on one print, of course. For help in identifying the pigments, I am indebted to the special knowledge of Mr. S. Littlejohn.

has faded, so that the foliage, etc., is now of various hues from yellow to grey; and the same change probably accounts for the fading of purple to a warm brown. None the less, the colour-printing is both delicate and elaborate, and quite equal to that of the books of similar character by Kitao Masayoshi, who was not born till 1761.

Professor Fenollosa claims to have proved that the first Japanese experiment in colour-printing dates from 1743 or 1742 at earliest. But, as Mr. Morrison argues, the book of Shunboku's in his possession makes it very hard to believe that such a full development of the art could have taken place in two or three years, and moreover proves that in this case at any rate the Japanese craftsmen took the Chinese for a model. Among readers of THE BURLINGTON MAGAZINE may be some collectors who will be able to bring forward further evidence: for instance, a book of Shunboku's dated earlier than 1746 and printed in colours. It would be strange if this should be the earliest specimen in colour of the many books he published. Japanese traditions all point to the beginning of the eighteenth century, rather than the middle, as the date of the first experiments; and in spite of Mr. Fenollosa's authority, this older view seems to be the better attested, as well as intrinsically the more probable.

To return to China. Though so little appears to have survived in the way of colour-prints, I believe the real explanation of this is not their scarcity but their commonness. Everybody knows how rare are old English broadsides, which were produced for the same sort of public as colour-prints in the Far East. What masses of Japanese prints would have perished but for the demand for them in Europe! Now in an album in the Sloane collection I found a single large Chinese colour-print of the size and shape of the Japanese *kakemono-yé*. Though fine and effective—it is a print of a fish among weeds in water—it is obviously a cheap production, and doubtless only a specimen of what was produced in great profusion. Not that I mean to maintain that China is likely to have had anything at all comparable with the school of colour-print artists which flourished so enormously in Japan. This art could never have had the same vitality in China, since there it was regarded simply as a means of reproducing paintings; whereas the Ukiyo-yé artists designed with the wood-block in view, and the co-operation of designer, engraver and printer produced results of unsurpassable beauty. But I wish to point out that in this, as in so many other points, China has been unduly neglected by students of Japanese art.

THE SO-CALLED 'JANINA' EMBROIDERIES

BY LOUISA F. PESEL

THE task of classifying the embroideries found in the bazaars of Constantinople, Cairo and Athens would be a comparatively easy one, if it were possible to accept implicitly the word of the dealers as to the provenance of their specimens. This is, however, far from being the case, as they group together at least four or five different varieties under the general name of Janina. If all the work that goes by this name did indeed come from the capital of Epirus, then its women must assuredly go down to posterity as the most diligent of their sex. The size of the group, its infinite variety in colour, workmanship and design, make it a peculiarly interesting one to study, but its complexity adds greatly to the difficulty of sub-division. For the sake of clearness, it will be best, therefore, to consider the various details separately: to compare the points of resemblance, to trace the constructional lines on which the patterns are built and to take note of colours and stitches, before we attempt to proceed to the discussion of their original locality.

The photographs here reproduced are taken from specimens of so-called Janina, and demonstrate clearly the diversity of type included under this name. Fig. 4[1] is an exception, as it is part of a Bokhara curtain, and is included here to show what much of the Central Asiatic work is like, as it is highly probable that the work under discussion received suggestions as to colour, design and workmanship from Eastern sources, from Bokhara and from Persia. It will be noticed that the designs in all these examples have been drawn out upon the linen in the first instance, as their outlines are not determined by the web of the material. They have not the rectangular appearance of much of the work examined in the previous article, nor have they that solid effect produced by the use of very heavy silk. The silk is of a much finer quality, and the material upon which they are worked is also lighter in texture, as a general rule. Detail pattern within the larger pattern is to be seen in many cases. This is obtained by what is known as 'voiding'; see fig. 1,[2] where the small flowers within the larger rounded ones and the markings on the

[1] No. 966—1889. Victoria and Albert Museum. Portion of Bokhara curtain. Worked in crimson and dark blue-green, some pale blues, pinks and yellows. Stitches, diagonal couching and chain.

[2] No. 59—1891. Victoria and Albert Museum. Curtain in blue and red, surface darning, probably Anatolian.

stem are the result of leaving plain or void the linen ground. The spots in fig. 8[3] are the result of the same method. In some instances the pattern, instead of being left void, is filled in in another colour or colours—a treatment which, though apparently different, is in reality only an elaboration of the same idea. The flower centres in fig. 3[4] would have been equally effective had they been voided.

Figs. 6,[5] 7,[6] 8, 9,[7] and 10[8] all show the same appreciation of the value of the outline of one mass within another; whilst figs. 2,[9] 4, 7 and 8 all emphasize the decorative use of the serrated line, directly opposed to an unbroken one. A device which is frequently employed is to disconnect the different parts of the design. This makes the pattern look as if it had been prepared as a stencil, but instead of giving it a careless and unfinished appearance, it only renders the whole effect less hard and rigid. (See figs. 1, 7, 8 and 10.)

A very favourite form of design is the spray, which is repeated once or more, as may be required, either side by side along a line for a border (fig. 9), or in all directions for an 'all over' pattern (fig. 3), according to the projected purpose of the embroidery. This sprig or spray type is of three forms. One is seen in fig. 3: it is nearly symmetrical; flowers fill the four corners and the centre, and leaves occupy the three intermediate spaces, whilst the main stem fills the fourth lower space. The corners might possibly be occupied by large leaves, and flowers fill the alternate spaces, but in either case this disposition of two contrasting masses is always maintained. The second form of spray is shown in fig. 9; in it the large masses fill the centre and corners, and the idea of contrast is retained, but the stem, instead of being symmetrical and balanced, is curved and often very thin in proportion to the size of the flowers. The third variety is seen in fig. 6 in the second and third towel ends; in this there is generally only one large flower or detail on a curved stem, and small leaves or flowers are placed along the stem. The small leaves are often worked in two colours alternately, as in the centre example of fig. 6. The predominant idea is still the contrast obtained by the use of large and small masses. When several sprays are repeated, it is a common practice to transpose the colours used. This gives the effect of a much bigger palette, for a blue flower being where a red one was, it is not immediately evident that the red was used for leaves in the previous spray, whereas now the leaves are blue.

A point that is noticeable in nearly all these embroideries is the high degree of conventionalization which has been arrived at, probably through many centuries of work, added to a strong love of traditional methods. The forms are taken from flowers and leaves, which they remotely resemble; but from what flower or leaf is not immediately obvious, and often it is only after much consideration that one realizes what the original is likely to have been. The idea of growth is generally suggested, and in that they are logical, but otherwise any leaf form is used with any flower as long as it fulfils its decorative purpose.[10]

The construction seen in the narrow borders in figs. 1 and 2—flower and leaf alternately on a continuous waved stem—occurs in a number of specimens, and the forms composing the borders are to be found in oriental work. The long oval leaf filled with detail is seen in the cone form prevalent in Indian and Persian work, whilst the variety open at the point like a tulip is reminiscent of Persian feeling and workmanship (figs. 7 and 8). The centre portion of the curtain in fig. 1 is designed on lines which follow a more or less regular curve; a single flower or spray grows from each side of the stem alternately, but the main stem being dropped each time, the flowers appear to be arranged diagonally, to the great improvement of the design as a whole.

Colour and stitch seem to some extent to be linked together, perhaps because certain dyes were procurable in the districts where certain stitches were in common vogue. There are two or even three distinct sets of colouring which prevail, besides endless variations upon them. A usual one contains a very clear fresh blue and a clear red in about equal proportions, whilst pale green, pale cinnamon and biscuit colour are added in much smaller quantities. This combination of colours is often adopted for large hangings, such

[3] Belonging to 'Old Orient, Athens,' from Skyros. Long cushion cover. Worked in double darning in crimson, yellow, pale blue and cinnamon.

[4] No. 90—1897. Victoria and Albert Museum. Worked in very fine silk in close tent stitch in pale blues, pinks and greens.

[5] Three pieces belonging to Dr. Karo. Originally worked as scarf ends, since employed as sleeves for the peasant women. All in double-darning and alike on both sides. Fine tinsel and gold is introduced.

[6] No. 790—1896. Victoria and Albert Museum. Surface darning in red and blue, with some yellow and green, on a fine open linen. Janina.

No. 506—1877. Surface darning in several colours, red and blue predominating. Possibly portion of a cushion. Janina.

[7] Belonging to Mr. G. Dickins. Portion of a valance worked in surface darning in reds and greens; outline in black. The narrow edging in white and colours is both characteristic and effective.

[8] 'Old Orient, Athens.' Crimson, yellow, pale blue, cinnamon and pale green. Worked in double darning on linen, originally as border for a bed cover.

[9] No. 263—1896. Victoria and Albert Museum. Hand-worked in red and blue and green and yellow in oriental stitch; outline in black.

[10] In Salonika I examined a number of good specimens of so-called Janina. Some of them were evidently late work and showed easily distinguishable peas, etc. They are the only instances I have seen where the flowers were frankly naturalistic, and they certainly were not as effective as those which were rigidly conventional.

as curtains, bed covers, etc. (fig. 1); for bands, as in the upper one in fig. 7; and constantly for the heavy regular sprays on the towel and sash ends. The red and blue type of colouring is either worked with a surface darning stitch (fig. 1 and fig. 7), or with a stitch more solid in appearance, double-darning, which is alike on both sides. Fig. 2 shows an example of the strong-coloured class, for the colours are deeper in tone, and the greens are more marked. It is worked in oriental stitch, and a fine black silk has been used for the outline, which can be seen in some places. It is, however, difficult to see, as it has worn away through age, for it was probably dyed with vitriol, which, according to an old island dyer, rotted the silk. The design in fig. 2 fills an oblong shape, which is reversed so that the leaf curves alternately to the right and to the left. This shape and its reversal suggest that it might have been adapted from a tile design. A number of borders were constructed on these lines, and all are alike in that they show very little of the linen ground. They are usually in strong colours, with much green introduced, but unlike fig. 2 are worked in long, loose double-darning stitch (see stitch in fig. 5),[11] and they were, it is said, worked originally to decorate the ends of the women's aprons when peasant costume was more universally worn.

Of the less vigorously coloured varieties perhaps the most characteristic is that known as 'fad' Janina. Figs. 8 and 10 are both of this type and are in the usual fine double-darning stitch. The red in these is much softer and darker, a wine-coloured crimson, as compared with the real red of the first-named class; with it a mustard yellow is used in about equal proportions, and in lesser quantities pale blue, cinnamon and black. This combination of colours is unusual and is easily recognized by the predominant yellow. The design is often a 'powdering' made up of elaborately-patterned birds, like those in fig. 10, and of cone-shaped ornaments like the flowers under the claws of the bird and those in fig. 8.

Last, there are the endless, many-hued, pale-coloured varieties into which silver and gold are often introduced (fig. 6). They are usually worked in some fine close stitch, which is alike on the face and on the reverse side. Fig. 3 is worked in tent stitch, and sometimes double cross-stitch is used. Perhaps the most usual method of obtaining the close effect is the following, which, though it appears complicated on paper, in actual practice is exceedingly easy to manipulate. Small stitches are placed diagonally, as if they were the upright lines of a flight of steps, the silk on the wrong side passing at right angles; on the return the intermediate uncovered spaces are filled in, that is, the tread of the steps is completed; the second diagonal row is worked by passing the silk in and out from point to point of the zig-zag and back in the alternate spaces. We have now formed a series of triangles. Set corner to corner and alike on both sides, and by repeating these indefinitely the whole surface is covered and a diagonal ribbed effect is produced.

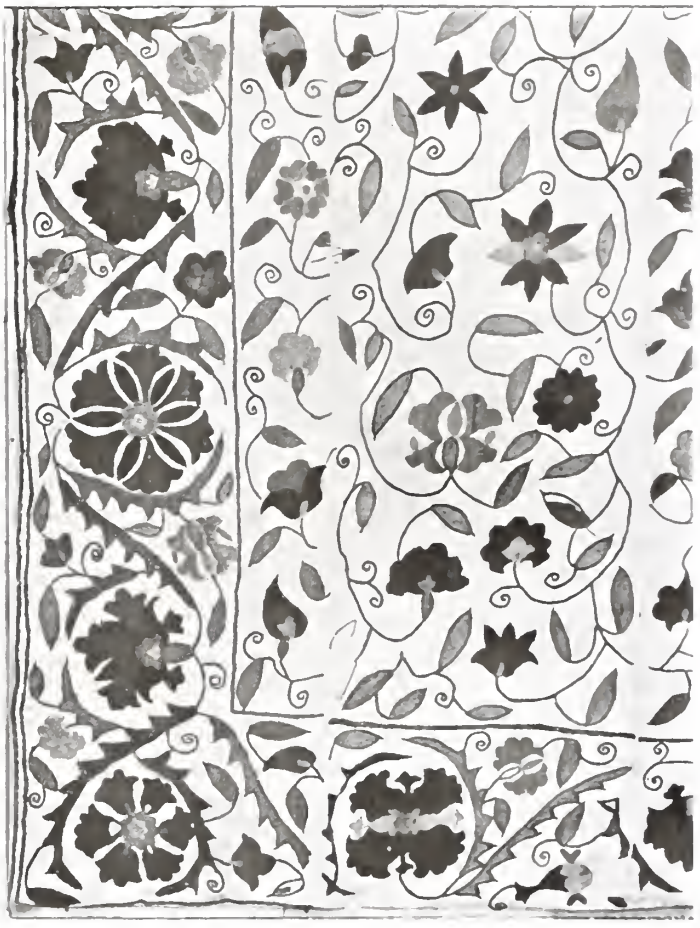
There appear to be three ranges of colour in common use: the red and blue, the crimson and yellow, and the many coloured pale-shaded varieties; whilst there are three or four stitches generally employed with them, single surface darning, double-darning alike on both sides, and one or two forms of fine canvas stitch. The sub-division of the work into small groups according to design, stitches and colour is easy; but it is difficult, even after four years' serious study of the subject in Greece, to assign each group to its particular locality. This is, perhaps, to be accounted for by the fact that some new examples are usually produced to disarrange all previous classification at the moment when most of the difficulties appear solved. Both fig. 5 and fig. 8 were such perplexing examples. Fig. 8 is a specimen found on the island of Skyros, one of a collection of a dozen or more which is known to have belonged to an island family for over 200 years (at least) and which was only now sold because of a bad harvest. It is identical in colouring and workmanship with fig. 10, which is certainly of the type most usually considered as Janina. Some of the other examples in the collection closely resemble the narrower strip in fig. 7, and many of them are strongly reminiscent of Persian work. As some good Persian and Rhodian plates were sold at the same time by this family, it seems almost certain that the motives in the embroideries were suggested by pottery. One specimen is clearly Rhodian needlework, and detail has evidently been added at a later date by the Skyros islander.

Fig. 5 is one of five specimens which opened up a variety of new problems. They were brought in to a dealer in Athens, with the assurance that they were very old Janina, and yet they differ widely from the accepted type. This example was certainly worked under strong Turkish influence, as the cyprus trees show. The same narrow border occurs on two of the others, whilst their centres are totally different, one being like the closely worked dark bands embroidered for aprons referred to above, while the other has large serrated peonies, which are absolutely unusual. Fig. 5 also closely resembles two examples in the South Kensington Museum, which are, on the other hand, like the work done in Turkish territory, or in the islands off the coast of Asia Minor. It is probable that the example represented in fig. 5 was worked by Europeans, possibly Greeks, living in Turkish territory, and that fig. 2

[11] Belonging to L. F. Pesel. Worked in many colours in loose double-darning and outline stitches.

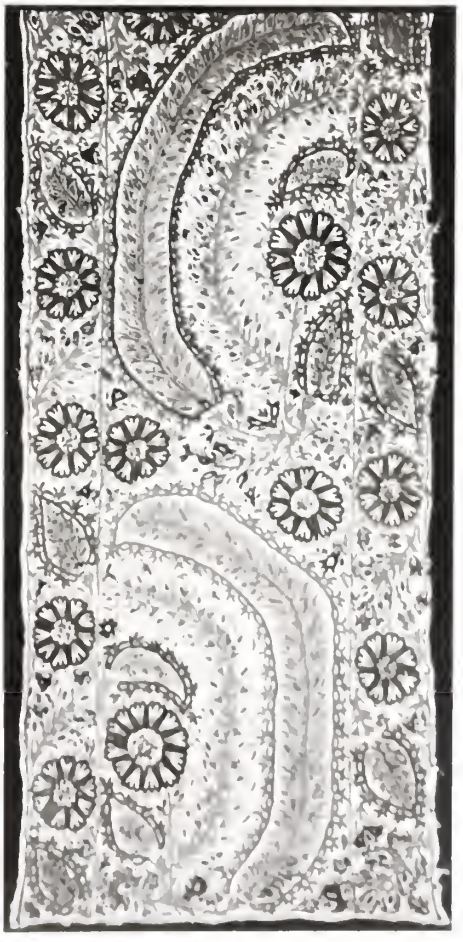


(3) TENT STITCH EMBROIDERY
IN THE VICTORIA AND ALBERT MUSEUM



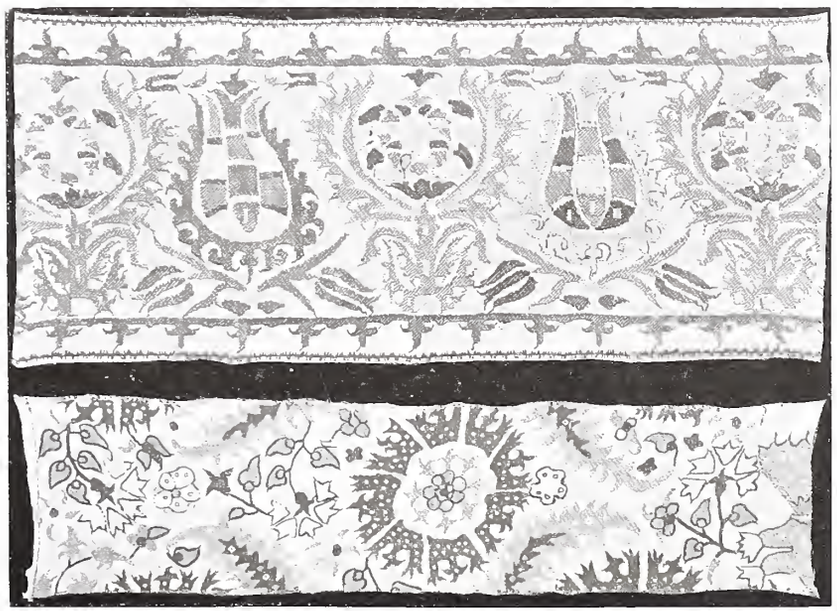
(4) PORTION OF BOKHARA CURTAIN
IN THE VICTORIA AND ALBERT MUSEUM







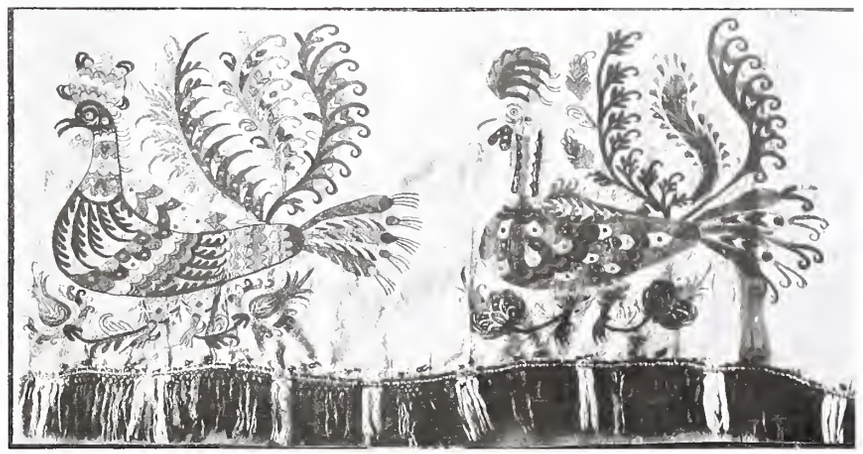
(5) EMBROIDERY IN THE COLLECTION OF MISS L. F. PESEL
(6) THREE SCARF-ENDS IN THE COLLECTION OF DR. KARO



(7) TWO PIECES OF JANINA EMBROIDERY
IN THE VICTORIA AND ALBERT MUSEUM



(8) CUSHION COVER FROM SKYROS IN THE POSSESSION OF THE OLD ORIENT, ATHENS.
(9) PORTION OF A VALANCE IN THE COLLECTION OF MR. G. DICKINS



(10) DOUBLE DARNING ON LINEN
IN THE POSSESSION OF THE OLD ORIENT, ATHENS

and similar pieces were worked by dwellers in some Balkan state, because the stitch is known in that district, as it occurs in Bulgarian embroidery, in which the same leaf form is also to be found.

Dr. Sarre in his *Reise in Klein Asien* gives some account of the embroidery he found in the interior, and the examples he shows are closely allied to what is found in Anatolia and in Turkey in Europe, the Balkans, and in parts of Greece. The work he saw was used for the same purposes: as curtains, bed covers, sash and towel ends. The use of the same stitches prevails, and the colourings are alike, as both the blue and red and the many hued pale varieties are found. The crimson and yellow 'fad' Janina and the very vigorous colouring of some of the northern examples are thus the only missing types.

This leads to the following conclusions: That the big red and blue darned curtains, such as fig. 1, were probably made on the mainland, where there would be the greatest wealth, and might go by the name of Anatolian; that examples such as fig. 3 were also worked in Asia Minor, possibly as far south as Syria; whilst smaller scarves, sashes and covers in the same style were copied also in the islands off the coast (fig. 6) and in Turkey. The very fine pieces with cyprus trees and houses are certainly Turkish, and were worked in all parts of the empire. Specimens such as fig. 2 and fig. 5 come from the northern portion of the empire, but were in all likelihood not worked by Turks.

What is left to call Janina proper? It becomes a very small amount compared with the original group. There remain the smaller red and blue single-darned examples worked as borders (figs. 7 and 9) and table covers, the double-darned sash and towel ends, and the 'fad' crimson and yellow work in the very close double-darning (figs. 8 and 10). Even this last may, on further examination, have to be taken away and given to Skyros, which would render 'true Janina' a very rare and precious article.

THE BODEGONES AND EARLY WORKS OF VELAZQUEZ—II. BY SIR J. C. ROBINSON, C.B.

THE KITCHEN

TO those who are not familiar with 'Cosas de España'—Spanish things and ways—this composition may seem to require an explanation of the apparently incongruous association of objects, animate and inanimate, brought together in picturesque confusion. In reality the picture is supposed to represent an outhouse or ante-room to the kitchen of a country *posada*—open winter and summer to the outer air, the temporary place of deposit of water-jars, pitchers, metal cooking pots of all kinds, etc., the larder for the time being, and a free warren for domestic fowls and sometimes the tame goat or the pet merino sheep. Here again the favourite artifice of the painter is seen admirably illustrated by a vista of the kitchen beyond, with its cooking stove and open window with a woman looking out of it. Need it be said again that this recurrent motive, making its first appearance in the *Martha and Mary* and repeated in the present work, forms a connecting link with the crowning works of the immortal artist—*Las Hilanderas* and *Las Meniñas?* In all these compositions it is displayed as a pictorial artifice, intended to illustrate the gradation of atmospheric effect—the clothing of every object depicted with a surrounding atmosphere, gradated with infinite subtlety and truth to nature; it is the aerial effect, *el ambiente* of the Spanish writers, felt and understood but unexplainable and difficult to define in words. Perhaps there is only one other painter who has succeeded in expressing this supreme quality of art in the same degree, combined at the same time with perfect appreciation of the artificial rendering of light and shade—need it be said that artist was Rembrandt? Concerning this analogy, it seems to the writer rather strange that hitherto no one appears to have thought of instituting a parallel between these two great contemporary luminaries of the world of art.

Born within a year of each other, in different and widely separate countries, which moreover during their entire lives were agitated by a continuous warfare and religious discordance, it is not surprising that there is no evidence that the two painters ever knew anything of each other or even saw any of each other's productions. The analogies in their works are surely, then, all the more surprising.

This picture may be considered as the culminating work of the *bodegon* period of Velazquez (the direct analogy, in all technical respects, with the same characteristic features of the *Beggar with the Wine Bottle*, previously described, stamps it with certainty as belonging to the same period) immediately antecedent to the removal of the painter to Madrid.

THE FIGHT AT THE FAIR

The strange chances of the sales by auction at Messrs. Christie's could not be better exemplified than by a recital of the circumstances of the sale of the picture last described and that now in

question. Both pictures saw the light in the sale of the collection of Mr. Reginald Cholmondeley, of Condover Hall, Shropshire, on March 6th, 1897; but whereas the former work realised the respectable price of £1,407, the latter was 'knocked down' for £26 15s. 6d. only. The reason for this strange discrepancy, however, is obvious. It is that the first-named picture was truly described in the auction catalogue as 'by Velazquez,' whereas the latter work was simply described as of the 'Flemish school.'

In default of any information as to their previous history, an indication afforded by the present picture shows, however, that it could not have left Spain earlier than towards the end of the 18th or beginning of the 19th century, since the carved and gilded frame in which it is placed is of a characteristic Spanish type, evidently made for it in the country at the period mentioned. There can be little doubt that both pictures were brought to England during, or shortly after, the war, when they probably came at once into the possession of the Shropshire squire whose ancestral walls they for a time adorned.

These two pictures are the largest known *bodegon* pictures of the painter, and that they were painted nearly at the same time, perhaps contemporaneously, is obvious. There is, however, a qualification to be made; in the present work there is unmistakable evidence of the employment, in portions of the picture, of another and a weaker hand than that of the master himself. To this evidence reference will be made further on.

Meanwhile it should be noted that there is in these pictures an obvious analogy, denoting an unquestionable acquaintance on the part of the artist with certain works of contemporary Flemish painters, notably of the two well-known and eminent still life and animal painters, Snyders and de Vos—and the cause is not far to seek. Philip III, during whose period the earlier works of Velazquez were executed, had been an especial patron of the two Flemish painters, and the royal palaces had been adorned with numerous pictures from their hands.

Furthermore the taste for their works had become an established one amongst the wealthy Spanish nobility—their canvases of large dimensions, essentially decorative in their nature, were an excellent and probably less costly substitute for the tapestry hangings which had hitherto clothed the vast saloons and galleries of the Spanish nobility. Many such works, in fact, remain to this day where they were originally placed, in the royal palaces and great houses of Spain.

Velazquez, however, although to some extent prompted by the production of these works, was a conscious and independent rival, not an imitator, of their painters. In the present picture we see him, in fact, breaking entirely new ground. Here, for the first time, in addition to the splendid profusion of inanimate objects, introduced for purely decorative effect, we have, superadded and skilfully interwoven with the fundamental scheme of the work, a definite story of life-like human action, characterised by admirable dramatic effect and passionate expression. The young Spanish painter had improved upon his models. Velazquez, in fact, was no imitator; if he condescended to borrow from his contemporaries, the world at large was the gainer.

It is reasonable to suppose that Velazquez, whose artistic horizon previous to his first visit to Madrid had been very limited, found a vastly augmented field of view opened to him when he saw the works of foreign masters, amongst whom were the Flemish *bodegon* painters, De Vos and Snyders, fellow subjects with himself of the crown of Spain.

On this supposition it is clearly to be inferred that the kitchen picture at Richmond and the present work were the result of his visit to Madrid, and were commenced in Seville immediately after his return in 1622. They were probably the most elaborate and arduous undertakings which the painter had until then taken in hand.

It has been said that the present work shows the co-operation of another and a weaker hand than that of the master himself. The feebly drawn, characterless and thinly painted central figure of the peace-maker, and several of the heads in the background, are so entirely unlike and so inferior in every respect to those in the rest of the composition, as to render it certain that, although the master himself doubtless invented and drew them on the canvas, they must have been actually painted by another hand. May not that hand have been that of Pacheco?

On the supposition, then, that the composition, originating in rivalry with the Flemish still life pictures which Velazquez had seen on his first visit to Madrid in 1622, was taken in hand immediately on his return to Seville, this great canvas may well have been unfinished when he was suddenly called to Madrid in the following year.

It is needless to describe the picture—it tells its own story. A quarrel at a market or a fair has brought on one of those sudden tumults to which Spanish people are subject. Fortunately in this rendering the ever-ready *navajo* makes no appearance, and there is nothing in it to detract from the humorous nature of the subject.

As regards the admirable painting of the dead game, fruit, etc., it should again be pointed out that they were evidently painted by the same hand as the corresponding details in the kitchen picture, and equally that the pots and pans in *The Fight at the Fair* and those in the *Steward* picture are the work of one and the same hand.



THE KITCHEN, ATTRIBUTED TO VELAZQUEZ
IN THE COLLECTION OF SIR FREDERICK COOK, BART.



THE FLIGHT AT THE FAIR — ATTRIBUTED TO VELAZQUEZ AND PACHECO
IN THE COLLECTION OF SIR [illegible] FOUNTAYNE



THE RECONCILIATION OF HENRY OF NAVARRE AND HENRY III
FROM THE SKETCH BY RUBENS IN THE POSSESSION OF MR. F. SABIN



PASTEL PORTRAIT OF NANCY BARRELL, BY J. S. COPLEY

NOTES ON VARIOUS WORKS OF ART

A SKETCH BY RUBENS

A LITTLE sketch in oil on panel which, by the courtesy of the owner, Mr. Frank Sabin, we are permitted to publish, should be of some interest to students of Rubens. It is obviously related to the famous series of paintings in the Louvre, executed to celebrate the marriage of Henri IV with Marie de' Medici, and may be regarded as a sketch for one of those compositions which was never carried out. The incident recorded is the reconciliation of Henry of Navarre with Henry III after the assassination of Henry of Guise. The king of Navarre went to this meeting in full armour, as the sketch records, and behind the two monarchs rage figures symbolizing the hostility of the League, which just two month later was to result in the assassination of one of them, and thereby open the way to the kingdom of France for the other.

THE PICTURE AT CHATSWORTH ASCRIBED TO JOHN VAN EYCK

I HAVE read Mr. Marks's letter in your last number with much interest and think he has cleared up the mystery. The enthronement of Saint Thomas and the inscription being on one panel, it would appear that they were either painted by the same person or that the inscription is painted over something else. It is quite clear that it was copied from that on the portrait No. 222 in the National Gallery and therefore when both paintings were either in Lord Arundel's possession or in that of the person from whom he acquired them. Lord Arundel had a mania for Anglicising pictures, e.g. the *vera effigies* of St. Thomas, and the so-called *Departure of St. Ursula*. He had also a cup which is described as the Cup of Saint Thomas, I think now at Corby Castle. It would be interesting to have a proof of its genuineness. But to return to the two Chatsworth paintings. Who can have painted them? I can only think of one person by whom they may possibly have been executed, Dirk Barentsz, *alias* Theodore Bernardi, of Amsterdam, who came to England in 1519 and seems to have remained here. He worked for churches in Sussex and Hampshire. There is a series of panel pictures by him at Amberley Castle and other works at Boxgrove priory church and in the palace and cathedral, these last the most ambitious. It is now more than forty years ago since I saw them and therefore cannot give any opinion as to similarity of treatment, but it would certainly be interesting to ascertain whether they point to a common origin. W. H. J. WEALE.

RECENT DISCOVERIES IN VENICE

EVER since the fall of the Campanile of S. Mark's in Venice in 1902, the work of restoration both in private and public buildings has gone on steadily and quietly. Every one of the chief churches, S. Mark's itself; SS. Giovanni e Paolo; the Frari, and San Francesco della Vigna are in the hands of architects and masons, and some years must elapse ere they will be finished and free of scaffolding and other obstructions. The Ducal Palace is also undergoing a very thorough overhauling, and in many a place interesting and unexpected discoveries are being made. In one direction a hidden window has revealed how the kitchen could be spied on, and any attempt to tamper with the Doge's food or poison him could be controlled by those who were careful for the safety of the head of the state. Another discovery, in the prisons, was that of a stone in the wall of one of the cells with a quantity of small holes all round and about it, which had been drilled by the luckless victim inside, who must have worked for years to obtain release. Did he ever gain it, we wonder? And was it an act of grace, or the friendly hand of death which freed him in the end? We shall probably never know, for all research to discover who this prisoner was has so far proved in vain. The most strange and interesting discovery, however, is one made in a room which is now part of the Museo Archeologico, but served as the bedroom of the Doges till the reign of Andrea Gritti in 1523. This room has a high alcove facing the windows, and under this alcove the bed always stood. Beyond the wall against which the bed was placed was a room set apart for the Doge's attendant, and it is in this room that only a few months ago two narrow staircases were found between these two rooms. These staircases led up to a narrow gallery whence, on removing two panels in the alcove, the intruder could look down on the Doge and ascertain for himself that he was really in bed, and not either absent 'without leave' or engaged in transactions that might be considered nefarious. Tradition had long hinted at the existence of these staircases and the supervision said to have been exercised over Venice's 'Dux,' but not till last October, when the staircases were found, did tradition give place to certainty and the legend become an established fact. Standing in the Doge's room, it is easy to see in the alcove which were the two movable panels, but the staircases have been walled up again and all trace of their existence, and of the suspicious distrust which was practised on their prince by Venetians of old, has been entirely swept away. ALETHEA WIEL.

CHARLES LOTZ

DR. KAMMERER, of Budapest, asks us to insert the following note:

The 'Art Affairs in Germany,' in the February number of THE BURLINGTON MAGAZINE, contained a reference to the 'Museum of Fine Arts' at Budapest. This museum was founded as a millenary memorial of Hungary's existence and, as

everything related with it refers to Hungary and Hungarian endeavours in Hungarian art culture, it strikes me as incorrect to see it mentioned in connection with the Austrian Emperor and the German Empire.

This national foundation does not, however, exclude the recognition and appreciation of results and successes obtained abroad; moreover, their observation is, in the interests of Hungarian art culture, one of its aims. Thus in the modern collection of the museum, foreign art, such as the English, French, German, Austrian, Dutch, Italian and Spanish paintings, are represented in greater number than in any other collection in Europe. This is explained by the remote situation of Hungary and the endeavour to keep in touch with the art progress of the rest of Europe.

For example, especial pains, and indeed great and extraordinary means, have been employed during the last years to secure worthy representation of English painters and graphical art. However, national sentiment demands honour for the native art of its own country, and above all for those who, by their own wish, remained with their art in the service of their country.

Such a giant among artists was Charles Lotz, one of the greatest talents of his century. If he remained with his work—which consisted mostly of immovable frescoes—in his own country and made no effort for a more remunerative European estimation, that only entitles him to a higher degree of national appreciation, and worthy protection of his memory and art. Certain it is, however, that the analogy of the later purchase of the work with that of the famous Adolf Menzel occured to no one. Menzel with his historical direction was of influence upon his nation, whilst Lotz, rambling in the free groves of mythology and symbolism, never desired to bring forth and nourish feelings either chauvinistic or political.

LETTER TO THE EDITOR

MR. JOHNSON'S VAN EYCK

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—In his brief answer to the letter of Mr. Ricketts, published in the September issue of the BURLINGTON, Mr. Mather pointed out an error of Mr. Ricketts's based upon your reproduction of the Van Eyck, *St. Francis Receiving the Stigmata*, in the Johnson collection. To one who knows the picture, and values Mr. Ricketts's judgment, it is evident that the original is unknown to him. Photographing so finely finished a miniature work (14 × 12 centimetres) is an extremely difficult task, and, the photograph sent you being not quite successful, your reproduction could be little more than a diagram giving certain valuable facts, but misleading as to others, and inadequate to convey a sense of the quality of the work. From the Turin example, if only because of its larger size (28 × 33 centimetres), it was easier to get a good result, and Alinari's photograph is a model of what a black-and-white translation of an original in colour can be; therefore, in so far as photography can do so, it furnishes an excellent basis of study. I doubt whether an examination of these two photographs would justify Mr. Ricketts's conclusions, but with the Alinari reproduction in hand, and the Johnson panel under my eye, I venture to think that were Mr. Ricketts in my place he would give the very same reasons in favour of the Philadelphia example that he has given in favour of the Turin picture. While noting a most significant fact which has escaped him—that in the larger picture brother Leo has two right feet, the careless copyist having failed to observe that the friar's legs are crossed, and to note the sole to the left foot in the original, the Johnson picture—a comparison of the feet of St. Francis is, for purely artistic reasons, as convincing evidence of the Turin example being a copy, and not a very good one. In it the hands of the Saint have become puggy and entirely lacking in the determinate, expressive drawing, the unmistakable Van Eyck air of the hands in the little picture, where the head of Francis, beautiful in colour, is drawn and modelled in a masterly way. Sir Martin Conway and Mr. Weale, who know well both pictures, agree both with Mr. Fry and the writer that in the Johnson example this face is expressive and full of character.[1] It certainly has a grave, earnest individuality which is entirely lacking in the enlargement, where the folds of the drapery, the rocks, which in the small picture are firmly *écrits, voulus*, have lost their decision, their vitality and are *mous* and inexpressive. But, as Mr. Hymans has pointed out,[2] it is the distance which is admirable in the Johnson picture, and there most clearly does the Alinari photograph show the inferiority of the larger example. Who but Van Eyck could have realized in so beautiful and authoritative a manner the contrast of airy sunshine in the background with the warm gold brown tone of the foreground, where a scene of enormous spiritual importance is taking place? In one picture there is a subtle, perfect rendering of the conception; in

[1] 'The Turin picture is most certainly an enlargement of Mr. Johnson's panel. The Saint's face has less individuality, his left hand and feet are weaker, etc.'—Weale.
'The admirable face of St. Francis is a countenance visibly inspired.'—Sir Martin Conway.

[2] 'Gazette des Beaux-Arts,' 1888. Vol. XXXVII, p. 78, etc.

the other heaviness and *gaucherie*, the earmarks of the copyist. In the way the planes are established, the sense of distance, the forms and outlines of the mountains, in the town big as a thumbnail, and which in spite of the minutest detail is a big thing holding together, in the *ensemble* as in the detail, the sense of exquisite quality which permeates the Johnson picture is absent from the Turin example. To find an equivalent to such delicacy of touch allied to such precision, to the luminosity, the grave beauty of this scene, one must go to the background of the *Vierge au Donateur* in the Louvre, and to that of the *Madonna with Saint Anne* in the collection of Baron G. de Rothschild in Paris. Lastly there is no such spottiness in the original as Mr. Ricketts saw in the reproduction, but all students are familiar with photographs of the central panel of the *Adoration of the Lamb* showing a spottiness which does not exist in the original.

When in the possession of Lord Heytesbury the small panel was seen by Waagen and by Crowe, who both attributed it to Van Eyck.[3] It was exhibited at the British Institution in 1865 and in 1886 at Burlington House, when Sir J. C. Robinson and Mr. Weale among others wrote at length about it in the *Times*.[4] But none of these writers have seen it in its present restored condition. The additions on the four sides having been removed, the panel, which was 24 × 16 centimetres, is now 14 × 12, and the composition within the frame is as the artist intended it. The unhappy repaints have been (because most carefully perhaps not entirely) removed, but the original work of the upper part of Leo's body and his head, which had been so coarsely repainted that even the outlines were lost, and of the head and face of St. Francis, which had been *balafrés* with brutal repaints, was found in excellent condition when these additions were removed.

Is the Johnson example by Hubert or by Jan ? The Adornes will, so much cited, seems to me still equivocal, at least in the French translation Mr. Hymans gives of the old Flemish text : 'Je lègue à chacune de mes filles, Marguerite et Louise, toutes deux religieuses, l'une au couvent de Chartreuses près de Bruges, l'autre à Saint Trond, un petit tableau représentant Saint François dû au pinceau de Jan Van Eyck. . . .' Mr. Hymans was puzzled and wondered about the exact meaning[5] (was the reference to one or two pictures ?), until, hearing for the first time of the little picture, he went to see it in 1886 at London and came to the conclusion that the Heytesbury and the Turin were the two pictures named in the will. But the Turin example was labelled Flemish school until 1883, when the Adornes will brought attention to it. Knackfuss strongly doubts its authenticity, and Mr. Weale, who had seen and studied it before, but has examined it again and closely of late, wrote to the writer that it surely is a copy painted after Jan's death. The question is further complicated by the fact that the pictures could not have been painted for Adornes, who was only fifteen years old when the master died in 1440. Agreeing that the will meant two pictures, the lack of quality of the Turin enlargement and its evidence of *gauche* copying are after all decisive in precluding any possibility of its being Jan Van Eyck's handiwork. And but for the will, I doubt that the Johnson example should have been given to Jan, for it has a depth of feeling, a profound *recueillement* which have been associated with Hubert, and Hubert alone. Sir Martin Conway concurs in that opinion. The fact that it was bought at Lisbon when Lord Heytesbury was ambassador to Portugal, and the presence of the palmetto (*chamaerops humilis*), which is found below latitude 43 and is common in Southern Spain and Portugal, made Sir Charles Robinson and Mr. Alfred Marks, among others, think it the work of Jan because of his having gone to Lisbon in 1428 in company with Messire de Roubaix to paint the portrait of La Belle Portugalaise—Isabel of Portugal—the intended bride of his patron, Duke Philippe le Bon of Burgundy. While the *ordonnances* given by Philippe on Jan's behalf tell, besides this mission to Portugal, of 'loingtains voiaiges,' of 'pélerinages' and 'estrangères marches,' we know of no documents proving that Hubert ever travelled. Yet the consensus of expert opinion is that other pictures in which the palmetto appears, the *Three Marys* of the Sir Francis Cook collection, the *Fountain of the Living Waters* known to us by its copy in the Prado, the panel in the Copenhagen Royal Gallery, are his work and not that of Jan. Sir Martin Conway, who believes Hubert to have been a painter of miniatures who took to painting pictures on panel in his newly invented or perfected method, thinks the Johnson picture an example of Hubert's miniature style applied to oil painting, and therefore a very early work. In the town of the background Mr. Hymans recognises Assisi, which is represented in the same way as on a plate in M. Plon's book[6] and in a painting of *St. Sebastian*

[3] Waagen 'Treasures.' London, J. Murray, 1854–7, Vol. iv, p. 389.
Crowe in his revision of Kugler (London, J. Murray, 1874, p. 67) says the picture 'is remarkable for its solid and delicate execution, the depth and fullness of its warm tone.'

[4] The *Athenæum* of January 9th, 1886, calls it 'a jewel which has found place within two feet of the floor, although even the place of honour would not be too good for its merits or its rarity.'
Sir J. C. Robinson's letter is too long to be quoted, but to show how he valued the quality of the work it need only be said that if it should be found that Van Eyck was not its author, it must, in his opinion, be given by general acclaim to Antonello da Messina.

[5] Hy. Hymans in 'Bulletin des Commissions Royales d'Art et d'Archéologie de Belgique,' 1883.

[6] 'St. Francis d'Assisi,' Paris, 1885 p. 80.

by Niccolo Alunno, belonging to the Abbé Wolff, at Calcar. How did the artist get this view? At any rate, the snowy Alps in the distance bear further proof that the work could not be that of a man who had spent his life in the Low Countries.

Mr. Weale has also pointed out that in the Johnson example the Saint and Leo are represented in the habits of the reformed Franciscans: brown for the choir brother, black for the lay brother,[7] and that the reformed Franciscans were not introduced into Flanders until the end of the fifteenth century. In the Turin picture both habits are grey, which may suggest that the original was painted south and that the copy was executed in Flanders before the end of the fifteenth century, when the Franciscans there were Grey-friars. It is regrettable that its being on this side of the ocean makes it little likely that the best authorities will see it in its restored condition and solve the many and interesting problems it brings up.[8]

AUGUST F. JACCACI.

[7] This black habit of Leo was thought by Sir J. C. Robinson to be the Benedictine habit of a Blackfriar (*The Times*, February 1, 1886).

[8] It is worth noting that the will of Anselm Adornes, Lord of Corthing, which is dated February 10th, 1476, after mentioning the legacy of the picture (or pictures) by Jan Van Eyck stated that on the shutters with which the picture was (or were) provided there should be painted his portrait and that of his deceased wife, Marguerite Van der Bank. As Adornes was starting on a pilgrimage to the Holy Land, it is therefore clear that the portraits could not be painted from life. Mr. Hymans thinks that they were painted by Memlinc. At any rate he has found the drawings of these portraits in the collection of Count Thierry de Leinburg-Stirum. (Gazette des Beaux-Arts cited above

ART BOOKS OF THE MONTH

THE ART OF THE NETHERLANDS

TAPISSERIES ET SCULPTURES BRUXELLOISES. Par Joseph Destrée. Bruxelles: G. Van Oest. Fr. 75.

THIS magnificent publication by the Keeper of the Royal Museum of Instructive and Decorative Art is a memorial of the remarkable exhibition held at Brussels in 1905. Such memorial exhibitions as this make it possible to collect together works of art which in no other circumstances could be seen or studied in connection with each other, as the example set by the Burlington Fine Arts Club in England has for many years conclusively shown. As was natural in Brussels, tapestries were the most striking feature of the exhibition, their importance being increased by loans from private collectors, not only in France and Belgium, but in England and America—South Kensington Museum, Lord Iveagh and Mr. Pierpont Morgan being prominent contributors.

With a sense of method which is too often wanting in those who compose works of this kind, M. Destrée has arranged the tapestries in chronological order, so that with the aid of his sumptuous publication we are enabled to follow the course of tapestry-weaving from the second half of the fifteenth to the eighteenth century. As the editor points out, it is to the influence of Hugo van der Goes rather than to that of Rogier van der Weyden that we should look in connection with the authorship of the two early tapestries lent by the Gobelins Factory. Among the most remarkable of the other early pieces are the famous *Royaume des Cieux* in Mr. Pierpont Morgan's collection and the *Presentation of Jesus Christ* in the possession of M. Martin Leroy, both showing an unusual delicacy of workmanship, as well as a certain refinement of type, which point to a French designer. We have to go to the series illustrating the history of the Virgin, lent by Spain to the Paris Exhibition of 1900, to find anything of similar quality. Difficult problems are raised by the interesting piece in twenty-six panels, from the cathedral of Aix, which dates from the year 1511, and was once part of the decorations of the cathedral of Canterbury but was sold in Paris during the Commonwealth for the ridiculous price of twelve hundred crowns. Once more we find ourselves in agreement with the editor, who doubts the theory that the designer was Quentin Matsys: the attribution to the school of Brabant seems much more prudent.

It is impossible to discuss in detail the remainder of the tapestries illustrated, more than thirty in number, though a word of praise must be given to the excellence of the plates, and especially to those which are reproduced in colour. The colour and quality of the old tapestries are not easy things to match, but those who fail to be pleased with the portion of the *Bathsheba* belonging to the city of Brussels, which is reproduced here, must indeed be hard to satisfy. The elaborate carved altarpieces of the fifteenth and sixteenth centuries are less attractive from an artistic point of view, although from their close relation to the painting of the period, as well as from the extraordinary skill displayed in their execution, they have an uncommon interest for students. In them we see the Flemish instinct for richness of ornament and wealth of detail running riot, until the result, with all its spirited observation and dramatic character, ceases almost to be sculpture at all. As typical examples of this transformation of sculpture into painting we may quote the panels representing the martyrdom of St. Adrien from the church of Boendael, Ixelles. Infinitely preferable as sculpture are the three noble figures which surmount the branches of the Pascal candlestick at Léau, which succeed in being at once simple and passionate. The candle-

stick, which is of brass, was made in 1483 by Renier Van Thienen.

LE GENRE SATIRIQUE DANS LA PEINTURE FLAMANDE. Par L. Maeterlinck. Deuxième édition, revue, corrigée et considerablement augmentée. Bruxelles : G. Van Oest. Fr. 10.

WHILST the title chosen for this pleasantly written if diffuse account of the lighter side of south Netherlandish art was, doubtless, a convenient one, 'Les Genres Satiriques' would have better described the combination the author had in view, and would have avoided needless ambiguity in a language so expressive of artistic and critical *nuances* as the French. Here we have pure satire or caricature, the grotesque, and a large—an unduly large—admixture of 'scènes de mœurs,' their ingredients comic in very varying proportions. In spite of the similarity of the means employed, and their dependence for results upon the object of their application only, their combination for historical purposes seems to give an inflated presentation and a false perspective to each. In a treatment of the subjects ranging from the Romans to the nineteenth century, the objective seems ever changing, whilst the material studied, though testifying that the mediaeval Netherlander had an eye no less keen for the grotesque than his neighbours, does not very well prepare us for the extraordinary phenomena of Bosch and the Brueghels. One would be content to commence the tale but a little previous to them, or to make a selection of the items that really lead up to their appearance, and to cut the padding. And a tendency discernible it would have been well to guard against : the disposition to find the comic in what is not and never was intended to be comical or grotesque. In our view, there is absolutely no trace of either in the well-known miniature '*Le duc de Berry à table*' ('*Très Riches Heures*'), here illustrated, or in those chosen from the calendar of the same MS. It is true that in the former case M. Maeterlinck spies the 'note comique' only in the toy dogs admitted by the duke among the dishes on his board, but the case is poorly presented that requires such witnesses. In connection with the Arnolfini and their picture, the author indeed avoids the pitfall of making the Luccan merchant and his lady employ John van Eyck to caricature them, though we are to infer that the painter did so unconsciously—or of what value is M. Maeterlinck's remark that the pair and their chattels form 'une page charmante de la vie familiale au moyen âge, pleine d'observations amusantes faisant certainement songer à nos inimitables peintres satiriques flamands' ? On a point of mere accuracy, also, can both the Arnolfini be described as 'venant d'Italie' ?

To the occasional nakedness of the land must, we suppose, be attributed the inclusion, upon very slight pretexts, of extraneous matter in both text and illustrations : Dürer, Schongauer, Beham, etc., the reproductions after whom could well have been spared for larger-scale blocks of works really important to the argument. The fact that M. Maeterlinck's page measures 10 × 7 inches did not prevent the use, for plates, of blocks $3\frac{1}{2} \times 2\frac{1}{2}$ (pl. x), $4\frac{1}{4} \times 3$ (pl. xliv) and $2\frac{5}{8} \times 4$ (pl. li), the latter from a work in the Ghent Museum !

The author's method is the safest under the circumstances : descriptive and expository ; but his references leave one a little in doubt as to the scope and nature of his own researches. A 'Liste des Manuscrits consultés' refers to works in fourteen libraries : seven in the Low Countries, five French, the British Museum and the Vatican ; but the Ypres Kuerbouc (p. 59) is omitted—and can it be that a journey to Italy has only revealed to him two works worth citation in that country ?

The patronizing tone occasionally adopted with regard to savants of repute ('comme le dit fort bien Sir E. Maunde Thompson') is amusing in a work which one cannot help regarding as largely a compilation. A. V. D. P.

L'ÉCOLE BELGE DE PEINTURE. 1830-1905. Par Camille Lemonnier. Bruxelles: G. Van Oest. Fr. 20.

THE art of modern Belgium, at least in its most striking manifestations, has made its reputation in Paris, and is thus commonly confounded with the art of France. That, at least, is the case with Belgian painting. Belgian sculptors have been more successful in retaining their nationality, not only where, as in the case of Lambeaux, we can trace something of the old full-blooded Flemish spirit, but where, as with Constantine Meunier, we meet with a gravity and austerity that have nothing in common with the general tradition of the race. The triumphs of the earlier painters of the century, such as Wappers and Gallait, were Belgian in character and were gained in Belgium, while in the succeeding age, that of Leys and De Braekeleer, the national character was even more strongly marked, so much so that these might fairly be called the representative Belgian masters of the century. Alfred Stevens was in reality the child of his adopted city, Paris. M. Camille Lemonnier's study of the gradual development of Belgian painting is a careful piece of writing, supplemented by a number of good reproductions, among which two—an example of Leys and the frontispiece after Stevens's *La Visite*—tell with particular force. It is perhaps rather too crowded with names and facts for the purpose of the general reader, especially since many of the painters dealt with have little historical interest, and none at all from the artistic point of view ; but it has the merit of being thorough, and

thoroughness in books of such importance is more valuable than any generalizations, however facile.

FERNAND KHNOPFF. Par L. Dumont-Wilden. Brussels : G. Van Oest.

As the author points out, Khnopff is an isolated phenomenon in the art of modern Belgium. While his contemporaries immerse themselves in the life of their age and country, he is a recluse; while they revel in tangible and material subjects, he muses in the world of allegory and suggestion. The text of this book is really less instructive than the excellent illustrations, for while it explains the painter's theory of himself, we have to trace the growth of his work almost entirely from the pictures. Khnopff is not a popular artist : even in his own country he inspires, perhaps, more curiosity than affection. We might even doubt the sincerity of his work, did we not remember that, though he differs outwardly from his countrymen, it is from his Belgian blood that he draws a certain preference for complete materialization, which, while it sets off his technical cleverness, is a drawback when he tries to paint the invisible. Without models, as his dry-points prove, he becomes amateurish and feeble ; when working from the model he is hard, precise and cold. His recollections of Tissot, Gustave Moreau, and of English *genre* painting of the eighties have not taught him what constitutes a really good picture, and he is satisfied with his work ; these seem to be the causes of his failure to reach the complete success which such a talent might attain under happier auspices. It is unfortunate that his excursions into landscape have not been more frequent, for it is in this field and in the portraiture of children that the various elements of his nature combine most harmoniously.

VAN DYCK. By Lionel Cust, M.V.O. London : G. Bell. 5s. net.

THIS condensed version of Mr. Cust's monumental work on Van Dyck is one of the most satisfactory volumes of Messrs. Bell's well-known series. It is hardly four years since Mr. Cust published another small book on Van Dyck, which is now, we believe, out of print ; but the fact need not be much regretted, for the present work is a great improvement upon the earlier one. In that the effort to compress great knowledge into a small compass was evident; in this the author works freely, as one who has his knowledge well in hand, and can estimate exactly how much the space allotted to him will contain without being too tightly packed. If any fault could be found it would be that the book keeps almost too closely to its two central themes, Van Dyck's personal history and his oil paintings, so that no space is left to discuss the followers and pupils with whom he is frequently confused, or to deal in any fullness with his etched work or his admirable drawings. Nor would one or two illustrations of this side of his talent have been amiss, if only to act as relief to the long series of paintings.

COLLECTIONS OF PICTURES

TABLEAUX INÉDITS OU PEU CONNUS. Tirés de Collections Françaises. 56 Planches en Phototypie avec Notices et Index. Par Salomon Reinach. Paris: Lévy.

THIS is a book of no common interest. M. Salomon Reinach has done good service to the cause of art in many ways, and, though the origin of this handsome work must be traced to his great scheme for making a record of all existing pictures, the result is far from being a mere scrapbook. With but few exceptions, the fifty-six plates illustrate paintings upon which criticism has not yet said the last word, the arguments for and against the attribution of each picture are carefully summed up in the editor's notes, while the plates are large enough and clear enough for those who do not know the originals to obtain a fair idea of them, and to form an opinion upon the points at issue.

The volume might thus almost be termed an introduction to modern expert criticism, and we have been particularly struck with the soundness of judgment displayed by the editor in deciding between the conflicting views of the authorities he quotes. There are but few cases in which we find it possible to question his conclusions, and it is only here and there that we can supplement even in the smallest degree his amazing range of knowledge. In connection with the portrait of Bianca Maria Sforza (36) it may be mentioned that there is a much superior portrait of the same kind in the collection of Mr. P. A. Widener, of America, which is possibly identical with that which Dr. Bode studied eight years ago in the Lippmann Collection. There can be no shadow of doubt as to the authenticity of the Negro by Rembrandt at Hertford House, though it is far from being one of his more attractive works, and it bears no resemblance in handling to Plate 47, which we agree with M. Reinach in attributing to Dou. Perhaps the most difficult of all the problems set by M. Reinach is the authorship of M. Richtenberger's *Portrait d'un Musicien*. The eyes are not drawn by a Venetian, nor are the hands drawn by a Florentine, and the suggestion of Cavazzola is one which without seeing the original it is difficult to accept. To sum up, those who wish to get an idea of the men whom modern critics are investigating, Jacob of Amsterdam, Jean Prevost, Cornelis Engelbrechtsen, Hieronymus Bosch, Bastiano Mainardi, Botticini, and the like, will find

M. Reinach's book a storehouse of valuable documents and guesses.

GEMÄLDE ALTER MEISTER, im Besitze seiner Majestät des deutschen Kaisers. Parts XIII-XVIII. Berlin: R. Bong. Mks. 5 per part.

THIS magnificent publication maintains the high standard with which it set out. To the fifteenth and sixteenth parts Dr. Bode contributes an essay on the Dutch School as represented in the Imperial collection, and this is followed by a discussion on the French School from the pen of the editor, Dr. Paul Seidel. It is, of course, in French pictures that these German collections are peculiarly strong, and the large photogravures do justice to the masterpieces of Watteau and his followers which they contain ; but the examples of the Flemish School are also of surpassing importance and interest to those who know how difficult it is to distinguish between the works of the group of powerful artists who worked round Van Dyck and Rubens. A fine portrait by Flinck, and a delightful *Fountain-nymph* by Cranach are among the other attractions of these instalments, whose all-round excellence we cannot praise too highly.

UNVERÖFFENTLICHTE GEMÄLDE ALTER MEISTER AUS DEM BESITZE DES BAYERISCHEN STAATES. Herausgegeben von Dr. Ernst Bassermann-Jordan. I. Band. Die Schlossgalerie zu Aschaffenburg. Frankfurt : H. Keller.

DR. JORDAN'S purpose is to illustrate the pictures in Bavaria which deserve publishing but which hitherto have not been reproduced. The first instalment of his labours deals with the collection at Aschaffenburg, and in accordance with the editor's views it omits pictures, such as the Rembrandt, which are already well known, but devotes fifty plates to careful reproductions of specimens of minor masters of undoubted authenticity. Thus if we miss Rembrandt we find specimens of his forerunners: Elsheimer, Lastman and Pynas, and of his last pupil, Aart de Gelder, whose ten pictures illustrating the Passion are perhaps the most conspicuous feature of the portfolio. Several of the compositions are striking, but even the best of them show how wide in reality was the gulf that separated the master from the pupil. The specimen of Lastman is a very good one and proves that he was by no means the empty and incompetent performer that popular biography makes him out to have been. Among the most interesting of the early works is the fine *Stoning of St. Stephen* of the school of Michael Pachers : a powerful and vigorous work which should be studied in connection with the two similar pictures at Augsburg. Examples of Albert Cuyp, Jordaens, Cornelis de Vos and some admirable specimens of Dutch landscape are the most interesting things among later paintings. Dr. Jordan has carried out his purpose excellently, and the next section of his work will be awaited with interest.

DIE GALERIEN EUROPAS. Heften X—XIV. Leipzig : Seeman. Mks. 4.

WE have already praised the previous parts of this attempt at publishing a popular series in colour of the masterpieces in the great European galleries at a moderate price. There is no doubt that the three-colour process has passed the point at which its products were useless for purposes of study ; and, though in these reproductions the tone is still too yellow sometimes, the series ought to be most useful to students as a supplement to good photographs. The selection, too, is catholic, almost too catholic, perhaps, for popular success in England, where interest is concentrated on a few great names, and where masters of the second rank are unduly neglected.

THE ART OF THE DRESDEN GALLERY. By Julia de Wolf Addison. London : G. Bell. 6s.

ROMAN PICTURE GALLERIES. A Guide and Handbook to all the Picture Galleries in the Eternal City. By Alice Robertson. London: G. Bell. 2s. net.

THE perfect handbook to any great gallery will not be written till the chief critics have agreed upon some artistic Cowper-Temple compromise between their divergent doctrines. Pending that desirable consummation, a handbook must either be the statement of an individual judgment or a compilation of second-hand verdicts by other authorities. The book on the Dresden Gallery, in common with the other volumes of the series to which it belongs, follows the latter plan, and exhibits its inherent weakness. The Dresden Gallery covers so wide a field that even a thoroughly well-equipped writer would approach with diffidence the task of compiling a *catalogue raisonné* in narrative form. Our author, however, makes the attempt boldly, quoting with equal seriousness Morelli and F. P. Stearns, Berenson and G. B. Rose, and passing with obvious relief from stereotyped praises of Titian and Rembrandt to the expression of genuine liking for Munkacsy and Hoffman. The book is apparently of American extraction, and displays all the width of reading and racy profusion of language which its origin suggests. Its popular character is emphasized by more than forty illustrations.

Miss Robertson's catalogue of the ten chief Roman picture galleries is as concise as that on Dresden is gossiping, while its handy size and methodical arrangement have a very practical object.

The brief criticisms on the pictures, in the author's words, 'eschew the tyranny of great names,' indeed, they are so independent as to make their originality regrettable. Titian's *Baptism* in the Capitol, for example, is not allowed a single asterisk, and is described as 'a quite insignificant work as a whole': Correggio's *Danae* and the interesting portrait in the Borghese given to Giorgione by Morelli fare no better, yet Pinturicchio can win two asterisks and Perugino three. Nor are misprints lacking; yet if the proofs of the next edition were read by some competent scholar, the excellent idea underlying the book would have a fair chance of success.

PLATE AND GOLDSMITH'S WORK

THE PLATE OF THE DIOCESE OF BANGOR. By E. Alfred Jones. London: Bemrose and Sons. 1906. 10s. 6d. net.

IMPORTANT publications like the present are reminders of how much remains to be learnt concerning the art history of our own country. The researches of Mr. Alfred Jones have already contributed to the general knowledge, and the present work makes known a fine mazer bowl of the time of Edward IV, the existence of which in a remote church in Wales was unsuspected, and a superb gothic chalice dating from about 1500, which has to be added to the forty or so now known. The only other chalice found in the principality is not only one of the finest in existence, the date about 1230, but it is inscribed with the artificer's name, Nicholas of Hereford, in the Irish fashion. Of the far less interesting 'fair chalices' of Elizabeth's reign, but twenty-eight are in use in the diocese, but within recognized limits these present considerable variety. The silver for these was most frequently obtained by melting gothic chalices, with a charge of a few shillings per oz. for refashion. Some are especially interesting as bearing rare Chester marks. The earliest of these dates from 1561 and the most usual makers' marks are the birds' heads and the initials T. L.

Of far more interest is the plate made originally for secular use, but given to the church from time to time for sacred use. Thus Mr. Jones discovered in the little church of Penmynrydd an example, dated 1570, of the rare gilt tazza-shaped drinking cups, which now fetch about £1,000 when brought to the hammer. A rarer and perhaps even more valuable gilt cup and cover is owned by the church at Llanbadrig. This, with its cover, forms an elongated oval, gadrooned or fluted in a primitive way by the application at intervals of vertical and tapering half-round wires. These extend half way up the bowl, the ground between them being roughened by the short hyphen-like dashes so characteristic of early Elizabethan work, with an effect not unlike stretched knitting or drapery. Above is a band of the same with borders of trefoils and sprigs. The cover is similarly ornamented and surmounted by a rayed disc and turned finial, and the stem is balustered on a high foot. But for a somewhat similar uncovered cup in a church in Somersetshire this would be absolutely unique. Another elliptical cup on high baluster stem barely falls within the reign of Elizabeth, 1601, but has had a high steeple-crowned cover added ten years later. The Beddgelert chalice is the gift of the maker, Sir John Williams, goldsmith to the king, and is inscribed 'Donum Johannis Williams aurificis regis. 1610,' and engraved with a coat of arms and figures of the three Marys. A number of secular uncovered cups with bell-shaped bowls and balustered stems of the reigns of James I and Charles I, occasionally with engraving, are in use in the diocese. The tendency to revert to pre-Reformation forms, so often seen under Archbishop Laud, is evidenced here by a chalice with gothic foot but with rather deeper bowl than the traditional.

The oldest flagons in the diocese are of the Canette form, the best being at Bangor Cathedral, presented by Sir William Roberts in 1637. With these is a valuable secular salver of 1683, engraved in the Chinese taste, and presented by Viscount Bulkeley.

It would be to the interest of village churches to dispose of very valuable secular plate for the benefit of parish funds. It is too often kept in an unlocked vestry, or in the parsonage—sometimes under the bed for safety—frequently still without its custodians being aware of its value, and therefore far from adequately insured. Some security should at the same time be given that rare specimens should not pass out of the country. There is probably a greater wealth of old silver in England than in any other country, Germany alone excepted, but under present conditions a student would spend the greater part of his life in endeavouring to see it. J. S. G.

URS GRAF. Ein Beitrag zur Geschichte der Goldschmiedekunst im XVI Jahrhundert. By Emil Major. Strassburg: Heitz. 15s. net.

GRAF was a talented roisterer who led his wild life and played his pranks with a zest; and the exuberance, audacity and sensuality of his nature are reflected in his drawings, which belong, with those of the more finely gifted Nicolaus Manuel, to the most characteristic productions of the Swiss school. Artists of his generation wielded sword and dagger as readily as graver and pen, and he has left us vivid sketches of the rough camp life of the mercenaries on Italian campaigns. But the craft which he exercised first and foremost at Solothurn and Basle was that of the goldsmith. His work on metal has almost wholly perished and his 'monumentum ære perennius' is on paper, but Herr Major has found considerable

materials for reconstructing out of designs and nielli the characteristics of Graf's achievements as an engraver of daggers and scabbards, a maker of pendants and medallions, of reliquaries, monstrances, chalices and drinking vessels, and as a cutter of dies for the coins of Basle, and of tools for decorating bookbindings. All this material, amply illustrated and analyzed, adds largely to what has already been written about Urs Graf, chiefly by His, as an engraver and designer of woodcuts. On this side of his activity also Herr Major, incidentally, throws new light, though he does not attempt a complete catalogue of his work in black-and-white. The principal new contribution is a careful account of the initials designed by Graf for the Basle printers, a subject neglected by His. The biography of the unruly artist is as complete as documents can make it; we hear all about his love match with Sibylla von Brunn, his infidelities, his imprisonments for debt and brawling, and a love poem of his composition preserved in print. The monograph forms a valuable addition to our knowledge of art at Basle before the outbreak of iconoclasm. C. D.

THE EDWARDIAN INVENTORIES FOR HUNTINGDONSHIRE. Edited by Mrs. S. C. Lomas from transcripts by T. Craib. Pp. xxx., 58. Longmans. 1906. 10s.

As Henry VIII had destroyed the monasteries and despoiled the cathedrals, when his son was in need of money his council naturally turned first to the chantries and then to the parish churches. The time of the latter having come, the privy council ordered 'that for as muche as the Kinge's Majestie had neede presently of a masse of money, therefore commissions shall be addressed into all the shires of England to take into the Kinge's handes suche churché plate as remaigneth to be emploied unto his highnes use.' An inventory was first to be made, together with a report of any sales which had already been effected and of any thefts of plate which might come to the knowledge of the commissioners. The commissioners for Huntingdonshire made a good many reports of sales: chalices, bells, and other things had been sold to provide money for various objects, such as repairing the 'dyke in the fen,' repairing the highway, making a pulpit, 'whittying and scripturing' the church, 'glassing the windowes,' repairing the steeple. Sometimes the sale was made to find money for the poor, and twice it is recorded that the poor-box was broken into and the money taken. The commissioners noted what was left, and early in 1553 the greater part of it was sent to the Tower to be melted down, only bare necessaries being left to the churches. This is the second volume of inventories published by the Alcuin Club: the first, which contained those relating to Bedfordshire, was noticed in THE BURLINGTON MAGAZINE for November, 1905. The club proposes to print and publish as soon as practicable all such inventories still existing; when complete the series will certainly be of considerable value not only to the ecclesiologist but to the historian as well. And the volumes will not be without interest to the general reader, who will gather from them how great must have been the wealth of English churches in plate and textiles, and how thorough was the effort made to destroy all that savoured of the old religion.

E. B.

MISCELLANEOUS

REPRODUCTIONS FROM ILLUMINATED MANUSCRIPTS IN THE BRITISH MUSEUM. Series I. British Museum. 5s.

IN the last three years Messrs. Berthaud, of Paris, have issued under the direction of Mr. Omont, of the Bibliothèque Nationale, a series of admirable portfolios of collotypes of mediaeval MSS. which, being sold at a very moderate price, have had an instant success, and have done much to familiarize students with some of the masterpieces of ancient French art existing in Paris. Such an example was bound to be followed by the custodians of other great libraries, and as the public support has proved it to be a commercially sound undertaking it is to be hoped that all the great national collections of Europe and others of less importance will by degrees be illustrated in this way. It is not too much to say that where illuminated manuscripts are concerned a page of illustration is worth ten pages of written description, and that a catalogue of such works aiming at completeness should contain at least one reproduction of every book described, if possible of the actual scale of the original.

Dr. G. F. Warner, to whom students are already deeply indebted for the rearrangement, extension, and careful labelling of the illuminated manuscripts exhibited at the British Museum, making the series for the first time an educational one of the utmost importance and an invaluable guide to a knowledge which cannot be acquired from text-books, has now followed the lead of his Parisian *confrère* by issuing a similar portfolio illustrating this well-chosen series. The visitor to the museum is thus enabled not only to examine the books in the cases but to buy for the very moderate price of five shillings fifty reproductions of the pages that he has been studying, which fifty will shortly be followed by another fifty at the same price, whereby his memory of what he has seen will be kept fresh and his interest in the subject stimulated.

If he be a serious student he will compare the reproductions with other reproductions and with books in other collections. Nos. VII and XIII will recall a Prudentius and a Book of Hours at Cambridge; No. XV is closely related to the

famous Marco Polo in the Bodleian; No. XXII is allied to two books at Vienna; No. XXXI is by the same hand as the Valerius Maximus of which reproductions have lately been issued under the auspices of Dr. Warner and Mr. Yates Thompson; No. XVIII closely resembles the covenant of a later Doge of Venice that was illustrated in the catalogue of the Sneyd sale.

As to the collotypes themselves they must be pronounced a credit to all concerned, the only drawback being one which Dr. Warner admits in his introductory note—*i.e.*, the reduction of scale, which is in some cases considerable. The descriptions leave nothing to be desired, and the only feature of the production which is open to criticism is the type selected for the letterpress. This type is ugly, and might with advantage be changed in the subsequent issues which Dr. Warner promises us, and which are certain of a hearty welcome. S. C. C.

LEONARDO DA VINCI. Thoughts on Art and Life. Translated by Maurice Baring. Boston: The Merrymount Press. $6·00.

IT is impossible not to compare this edition of Leonardo's writings with that recently produced by Mr. Edward McCurdy, although the aims of the two are quite distinct. Mr. McCurdy was largely interested in Leonardo's attitude towards science. Mr. Baring's book forms the first part of a series, 'The Humanists' Library,' the aim of which is to illustrate the culture of the Renaissance. In Mr. McCurdy's book Leonardo appeared as a pioneer in physiology and optics and geology; in the Humanists' Library, he is in the company of Dürer and Erasmus, of Petrarch and Philip Sidney.

The introduction by Mr. Lewis Einstein, the editor of the series, shows us Leonardo as an embodiment of the Renaissance attitude towards art and science, towards abstract speculation and practical life, and recognizes fully how much the uncertain political conditions of Italy had to do with narrowing or rendering abortive the results of the vivid energies then at work. The translation is readable and appropriate in tone, but is rather less accurate and scholarly, where we have tested it, than was Mr. McCurdy's. The selection of extracts, too, is less complete than his, the text being based on a recently-published Italian edition which covered the ground much less completely than did the English translation.

On the other hand, the book is admirably adapted for those who desire no more than a general acquaintance with Leonardo, and would like to have their memorial of him in the most perfect possible form. No praise can be too high for the printing, the paper, and the type—the almost perfect fount designed by Mr. Herbert Horne, in which, so far as we remember, only one book has hitherto been printed. The label on the back of the volume is the single feature of which we are dubious.

LE COUVENT DE ST. JEAN A MÜNSTER DANS LES GRISONS. Par Joseph Zemp, avec la collaboration de Robert Durrer. Geneva: Atar.

THIS publication of the Société Suisse des Monuments Historiques is of singular interest. The Convent of St. John is a foundation of the Carolingian epoch—legend, indeed, ascribes its foundation to Charlemagne himself—situated on the eastern border of Switzerland, on the old route over the Wormser Joch, which was once a rival of the Brenner. From the architectural standpoint alone the convent is of remarkable interest, but its importance as a specimen of Carolingian construction is enormously enhanced by the discovery of a series of fresco paintings contemporary with its foundation. These were seriously damaged by fire at the end of the 15th century, and were hidden and in part effaced by the rebuilding of the roof. The frescoes illustrate the history of David and Absalom, and display a curious mixture of styles, for in them we see the ornaments and conventions of Ravenna carried out with the ruder and more forcible touch of a northern workman. As an addition to the existing documents bearing upon a most difficult yet cardinal period of Art history, the discovery cannot be over-estimated.

BEHIND THE VEIL. Written by Ethel Rolt Wheeler. Illustrated by Austin O. Spare. David Nutt. 6s. net.

THE little sketches that compose the letterpress of this book, most of them reprinted from the weekly reviews, are interesting enough in themselves; but they require an abler hand than that of Mr. Austin Spare to justify their appearance in the form of an illustrated book. It is possible that Mr. Spare may be capable of better things, and if so he would be well advised to attempt them: but Beardsley's robe is far too baggy for him. R. D.

DRAWINGS ILLUSTRATIVE OF 'JOHN INGLESANT.' By Lady Jane Lindsay. London: Dickinsons. £2 12s. 6d. and £5 5s.

TO the ranks of distinguished women artists, which include such names as the Empress Frederic, the marchioness of Lorne, the duchess of Rutland, Countess Gleichen and, in a past generation, the Hon. Mrs. James and the Lady Diana Beauclerk, the name of Lady Jane Lindsay must now be added as one who has proved herself an illustrator of no mean capacity and considerable attainment. Women have usually been more fortunate in the purely derivative forms of art than in work which demands an original or creative talent, and in the present instance it is as a commentary on a famous novel that Lady Lindsay's drawings are to be judged most favourably. It

seems, indeed, unlikely that Shorthouse himself would have wished for a more enthusiastic or more sympathetic interpreter; and, especially in her wash drawings, the artist has contrived just that atmosphere of romantic unreality which is so pleasant a feature in her original. It only remains to say that the plates, twenty-four in number, are all admirably produced.

NEW PRINTS

THE latest of the Medici Prints is a reproduction of the charming *Portrait of a Lady* in the Poldi Pezzoli Museum, which after passing successively under the name of Piero della Francesca and Verrocchio is now, by the latest writer on the subject, given to Antonio Pollajuolo. As in the case of the previous plates, the reproduction is surprisingly good, a special word of praise being deserved by the quality of the blue background. It should prove the most popular of all the plates which Messrs. Chatto and Windus have issued so far.

The Caxton Publishing Company are issuing a large mezzotint by Mr. T. Hamilton Crawford of the Rokeby Velazquez. It is a thoroughly sound and capable rendering of an exceedingly difficult subject—a very slight lack of crispness in the draperies, and of modelling in the lower part of the Cupid's body and on the foot of the recumbent Venus being the only points in which it falls short of completely rendering the original. In common with all other modern mezzotints, the plate has a certain deadness of tone, which the great mezzotinters of the eighteenth century avoided by their freedom and decision of handling. Possibly the introduction of photogravure is responsible for this increase of caution, but we fancy that, if any modern mezzotinter had the pluck to throw photographic ideals to the winds and work as an independent interpreter, he would not lack support.

Messrs. Hanfstaengl send a large photogravure of *Las Meuiñas*, a specimen of the eighty-four plates which will be included in their forthcoming publication on the Prado. The plate has most successfully avoided the heavy shadows to which the process is liable, and as each part of the projected work will contain six of the plates for the sum of fifty shillings, they cannot be called expensive.

From the same publishers we have received a specimen plate of a Greuze Album. The plate is pretty, and the process—photogravure printed in colour—not only demands a high degree of skill from the operators, but also suits Greuze better than it might suit a greater colourist.

CATALOGUES, REPORTS, ETC.

FOREMOST among the Catalogues of the month is that of Mediaeval and Later Manuscripts issued by Mr. Karl Hiersemann at the price of 10 marks. The contents range from works of the tenth century to the manuscript of a sonata by Beethoven, and include a number of oriental specimens. The catalogue is illustrated by twenty-six plates. Three of the handsome sale catalogues of Messrs. F. Muller of Amsterdam illustrate the excellent modern pictures sold by their firm during March, among them an exquisite *Sunset* by Daubigny, apparently painted from Château Gaillard. Messrs. Gilhofer and Ranschberg of Vienna send their illustrated catalogue (3 krönen) of the remaining works of Franz Gaul, including a very large collection of works on costume. The sale lasted from March 18-23. Mr. M. Nijhoff's new catalogue consists almost entirely of works dealing with the fine arts. A most careful list of corrections and additions to the list of Chodowiecki's prints is issued by Mr. Wilhelm Engelmann of Leipzig at the price of 5 marks, and from the Gesellschaft zur Verbreitung klassischer Kunst of Berlin comes a most useful catalogue by Bruno Jacobi of photographic reproductions of works by Rembrandt. The Board of Education have issued a well illustrated report on the National Competition for 1906 at the price of three shillings, while from America we have received the Report of the Librarian of Congress, and the interesting illustrated Bulletins of the Boston and Pennsylvania Museums, the former containing reproductions of three magnificent screens by Korin.

ART IN FRANCE

COUNT POTOCKI has lent to the Louvre a portrait by Rembrandt of the artist's brother. I have not yet been able to see the picture, but I understand that it is a very fine example of the master's later period. It has been placed in the new Salle Rembrandt at the end of the long gallery, where M. Leprieur has arranged on one side the paintings of Rembrandt himself and on the other fine works by his pupils. The excellent collection of works by Rembrandt which the Louvre possesses is now seen to much greater advantage than was formerly the case. There is some hope that Count Potocki's picture may find a permanent home in the great national collection.

The annual report of the *Société des amis du Louvre*, which is now ten years old, shows that the society is still doing admirable work. It presented to the Louvre during last year, among other works of art, five statues which were formerly in the abbey of Maubuisson. Two of these are very fine examples of the fourteenth

century—the monumental effigies of Charles IV and his queen Jeanne d'Evreux, by Jean de Liège. There is also a charming fourteenth-century angel, a Virgin of the fifteenth century (apparently one of the figures from a rood-loft), and a kneeling donor of the sixteenth century. The balance-sheet of the society shows that it was able to secure these very beautiful sculptures for the amazingly low price of 10,000 francs. They were placed in the museum for the first time on February 25th, the day on which the Salle Rembrandt was opened. The society has now 2,347 members, a net increase of 228 over the previous year. In addition to the gifts of the society as a body, the Louvre was enriched during 1906 by a large number of gifts from individual members. The most important of these is, of course, the splendid collection which M. Moreau-Nélaton has presented to the nation, which has been placed for want of space in the Pavillon de Marson, where the Musée des Arts décoratifs is housed. The Moreau-Nélaton collection contains 190 pictures, water-colours and drawings, and includes seven magnificent Corots and very fine examples of Delacroix, Decamps, Manet, Monet, Sisley, Pissarro, Puvis de Chavannes, Carrière and Fantin-Latour.

The sale of the first part of the Viau collection on March 4th showed that the painters of the impressionist school are more popular than ever, or at least more fashionable. Some of the prices were quite ridiculous, notably those of 19,000 and 14,200 francs paid respectively by the Prince de Wagram and the Marquise de Ganay for two pictures by Cézanne. The picture bought by the Marquise de Ganay (*Paysage d'été*) fetched 1,400 francs at the Choquet sale in 1899, and that is about its reasonable value. The prices paid for Renoir also seem to me absurdly exaggerated: *La Tonnelle* fetched no less than 26,000 francs, and *Ingénue* 25,100. The latter was bought by Messrs. Bernheim, so no doubt the price was its market value.

Daumier is in another category, and nobody was surprised that the Berlin Museum should have given 28,100 francs for *Le Drame*. But it was very surprising that paintings by Monet and pastels by Degas fetched less than the expert's valuation. The vagaries of the artistic public are always conspicuous in the auction-room, and certainly commercial and artistic value did not coincide when the *Fruits* of Cézanne fetched a higher price than the *Danseuses au foyer* of Degas or *Les Glaçons* of Claude Monet.

The group of thirty-two painters and sculptors who formerly called themselves the *Société Nouvelle* held their annual exhibition in the Galerie Georges Petit during the last fortnight of March. As usual the exhibition was interesting, and contained a large proportion of good work. Mr. Sargent was represented by five pictures, and Mr. Jacques Blanche by no less than ten, including a most interesting portrait of Mr. Thomas Hardy, two brilliant portraits of Englishwomen and his portrait of Aubrey Beardsley. M. Blanche is, perhaps, too much influenced nowadays by the English School of the eighteenth century, which contends with that of Whistler in his more recent paintings. I am not sure that he has improved on his earlier work. The quiet seascapes of Mr. Ulmann deserve notice; their quality is excellent.

R. E. D.

ART IN GERMANY

At the beginning of this year a Uhde exhibition was arranged in Munich by the Secession, which rendered a fairly exhaustive account of the life-work of this master, who stands now upon the threshold of his sixtieth year. Uhde acquired fame and his position in German art in Munich, which capital he settled in after his student's years. He is a Saxon by birth, and there lies perhaps more significance than one would at first suppose in the fact that this reformer of Biblical painting happens to be a son of the country in which the great religious reformation took place almost five centuries ago. Strangely enough, Uhde's art met with more opposition in the land of his birth than anywhere else. It is only quite lately that the Saxons have begun to take pride in their countryman. And now, although they have yielded precedence to the people of Munich, they have at least followed suit with a notable Uhde exhibition of their own held at Dresden during the past month. It may have been not quite as fine as the one at Munich, but it was by no means a mere repetition thereof, as it contained many works which had not been sent to Munich.

The show gave a fairly good survey of this remarkable artist's labour, though half a dozen at least of his most important canvases were missing. The development of Uhde's art appears strange enough when we see it thus spread out before us. It was only in his twenty-ninth year that he took to painting seriously at all, abandoning a military career for it. One of the earliest paintings exhibited here, *A Teuton Horseman* (dated 1879), displays a wonderfully passionate coloration and energetic style that almost recall Daumier. He then became the scholar of Munkacsy, and, while under him, quite sunk any individuality of his own in an imitation of his teacher's qualities. Then he revolted and fell in with the modern *plein-air* movement. There are some excellent Uhdes painted in the beginning of the eighties which will hold their own beside Bastien Lepage.

He seems to have drifted with the stream, and gradually grew more flat, grey and uncompromisingly *plein-air-y* in his tone values.

But a sudden break came as he turned to religious art. The purely artistic issues of his style did not change at first, but they scarcely attracted any notice alongside the sensationally novel manner of conception which his rendering of Gospel subjects betrayed. It was a wonderful inspiration, and one of the feats of art during the past century, suddenly to strip religious art of all archaeological trimmings and to present the soul and spirit of the New Testament in such a manner that every one could at once grasp their essence : that no one need first adjust his or her powers of perception to an appreciation of historical truths. Paintings like *Komm Herr Jesus* (Berlin), *The Last Supper* (the first version), *Jesus and the Apostles at Emmaus, The Sermon on the Mount, Suffer the Little Children to Come unto Me* (Leipzig), the two splendid versions of *On the Way to Bethlehem* (Munich), and the wonderful triptych of *The Nativity* (Dresden), especially as it appeared in its original form in 1888, with perhaps a few others, are extraordinary achievements and will, judged from many different points of view, never fail to keep the name of Uhde bright in the memory of all time.

The inspiration, however, was not accompanied by an unlimited energy, a boundless capacity for subduing untractable themes. His attempts to 'modernize' the story of Tobit and the Angel, of the Good Samaritan, of the Three Magi on their way to Bethlehem, and many others which he approached during the nineties, do not appear to me convincing or successful. Unless I am mistaken, Uhde himself must have felt somewhat the same way on the subject, for he has completely abandoned religious painting. He turned first to portraits, then to open-air genre subjects in which he aims at an altogether different technique and coloration from what he used to employ. Whatever our opinion on these departures may be, it is scarcely doubtful that they will not play the important *rôle* in the history of German painting which Uhde's art during the eighties of the last century did.

During March Leipzig harboured three important exhibitions: the black-and-white show of the Deutsche Künstlerbund, the Klinger exhibition at the Künstverein in the Museumbuilding, and the exhibition of old Leipzig silversmith work and German sixteenth-century tapestries at the Museum of Applied Arts. The staff of this latter establishment has been very successful of late in arranging exhibitions which throw a flood of light upon some branches of German art which have scarcely been looked into as yet. The porcelain exhibition which took place last year disclosed the existence of a number of central German potteries of the eighteenth and early nineteenth centuries which had been totally forgotten. It was a matter of surprise to students to see what an amount of good and interesting porcelain had been produced in factories whose names they had not even heard of. The present exhibition is scarcely of less interest, showing, as it does, to what high grade of perfection the art of the silversmiths had been pushed at Leipzig, and supplying us with a number of artists' names, etc., heretofore unknown. I hope to be able to give a longer account of some of the most important features of the exhibition next month.

To the director of the Buchgewerbe Museum at Leipzig is due much thanks for securing the black-and-white show of the Deutsche Künstlerbund, and for the great care with which he arranged an effective and good display. During the nineties of the last century an uncommonly large amount of superior black-and-white work was produced in Germany. A notable degree of freshness was introduced through the circumstance of several important masters turning either to the etcher's or the lithographer's art, which they had hitherto neglected. After a while, however, their interest waned: they seem in many cases simply to have wanted to try their hand at the thing, and as soon as they found out what could be achieved with the needle, the knife and the lithographer's crayon, their curiosity was satisfied, as it were. Many of the important painters have all but given up black-and-white again, and the first years of the new century have not brought us as much new talent as we could have wished for. Taking everything into consideration, the present Leipzig exhibition contained rather more good work by new men than was to be expected. I was particularly struck by some excellent, delicate black-line woodcuts by C. Weidemeyer of Worpswede, and by the very powerful colour-etchings of Olaf Lange, now living at Dachau, near Munich. Miss Emily Lengnick of Dresden sent a fine drawing of a misty day in London, and Miss Julie Wolfthorn of Berlin some exceedingly attractive drawings, a small portrait slightly reminiscent of Boutet de Monvel's touch among them. Perhaps the best work among the younger artists consists of the woodcuts in colour, all of which are more or less dependent upon Japanese art and upon Orlik. Siegfried Berndt of Dresden should be named in this connection.[1] Of course there is a lot of good work by the older men such as Baum, P. Behrens, Cissarz, O. Fischer, O. Greiner, C. Grethe, L. v. Hofmann, H. Hübner, Kalckreuth, Kollwitz, Leistikow, Meyer-Basel, Munch, Orlik, Pankok, Schlittgen, Schmoll von Eisenwerth, A. Solm-Rethel, Stremel, H. Wolff,

[1] L. H. Jungnickel, of Vienna, produces some extraordinary drawings by means of a special technique of his own elaboration, which combines stencilling with brush-splutter work.

etc., whose reputation has been established before now.

The Klinger exhibition, arranged to celebrate the artist's fiftieth birthday, was held in rooms of the museum, which possesses all the most important sculptures by his hand, a great stock of splendid drawings, a complete set of his etchings, and the most painter-like, at least, of his canvases, the *L'heure-bleue*. Of paintings there were, besides the *Pieta* belonging to the Dresden Gallery, all the decorations for the Villa Vogel now destroyed, and a number of more or less important sketches, with some of the small early works (*The Embassy*, *The Brick Wall*, etc.). The large pictures : *The Judgment of Paris*, *The Crucifixion*, and *Christ in Olympus*, would have rounded the show off completely, but could not be secured. The array of work thus displayed was imposing enough ; all the more, when one reflects that the artist, as sculptor and draughtsman certainly, is still at the height of his powers.

The Royal Print Room at Berlin may probably lay claim to having the best collection of Goya's black-and-white work in the world now. I have already reported some time ago important Goya acquisitions there, and recently a collection formed long ago has been secured, which contained *old* sets of some of the series of which it was supposed no prints earlier than those pulled for the San Fernando Academy existed. Of the seventeen lithographs by Goya, most of them excessively rare, Berlin now possesses all but five, among them Lefort 265, 274, 276, 277, and v. Loga 277. Some further great rarities are *The Flight into Egypt* (Lefort 227), *Man in a Swing* (Lefort 250), and the *Blind Street-Singer* (Lefort 255).

H. W. S.

ART IN AMERICA

A PASTEL BY J. S. COPLEY

THE portrait reproduced in this number (p. 44) is interesting as an example of Copley's work in pastel at the end of his American period, when he had attained as great a degree of technical skill as was possible without a more ample knowledge of art than America could furnish. The pastel was made between the marriage of the sitter, Nancy Barrell, in 1764 and her death in 1771. (A family tradition says in 1768, when the lady was twenty-four.) Copley left America in 1774. Though simpler and less important than his elaborate full-length portraits in oil, the head shows how much the artist was able to learn in colonial Boston. He had known the works and may have received the advice of men like Blackburn and Smybert, but he must have acquired more from his stepfather Peter Pelham, who had been a fairly good mezzotint engraver in England and who continued to practise his art in Boston when occasion presented. Copley himself produced a mezzotint plate when he was sixteen, and the engraver's training shows in his feeling for laborious, accurate drawing as well as in his black shadows and somewhat raw colour. Blackburn often has more grace of colour and composition, but Copley laboured unremittingly to draw his sitters exactly as they stood before him.

He was thirty-seven when he finally went abroad, and the long years of labour had had their reward. He painted portraits admirable in a certain bare sincerity. His style was not in the least like that of the English painters he was afterwards to associate with. Even after he had settled in England, his sincerity and thoroughness of drawing long persisted, and are personal to him. They vanished at last, when, thinking that he had discovered the medium of the Venetians, he painted much like the other successors of Reynolds. His best work was done soon after his arrival in England, when he had assimilated the graces that he saw about him, and yet had not lost his earlier merits. The heads in his *Family Picture* or even in the *Death of Chatham* have a thoroughness and exactness of drawing greater than any contemporary English work, and comparable in a way with some of David's portraits.

His drawings in coloured chalks, to use the accurate and descriptive term employed in the artist's day, are much rarer than his oil paintings, not only because he employed the medium less frequently, but also from their perishable nature. The good condition of the present example may be attributed to its having remained an honoured heirloom in the family for which it was originally painted. The portrait is on paper pasted on canvas, and the treatment shows a thorough knowledge of the medium. The pastel is well rubbed into the ground, and the finishing of the flesh is entirely with the stump. The lights of the eyes, the string of pearls, the lace pattern, and the lights in the dress are put in minutely with the point. The hair is particularly well done, carefully and accurately drawn with no fluffiness or vagueness, and yet in spite of the complete rendering of detail forming a single effective mass of a pleasant dark brown. The shadows of the flesh, as in all the artist's portraits of the time, are too dark and bricky, though this is less disagreeable in the softness of a pastel than in oil. A slight trace of brickiness may even be detected in the rest of the face, the carmines, if there ever were any to give it softness,

having long since faded ; but as a whole the flesh tones in the light are luminous and soft, and the general colour scheme is delightful. The background is blue, the dress a delicate, warm grey with a blue gauze scarf fastened to the right shoulder, a bit of orange drapery showing at the right, and a blush rose fastened in the corsage. The blue is the same throughout, even the leaves of the rose being done with it—a rich, deep colour like indigo, with which the large masses of the dark brown hair, the luminous flesh and the warm grey dress form a simple but pleasing harmony.

The drawing is like all Copley's drawing of his American period : serious, sincere and laborious, though the more facile medium makes it less dry and hard than in his paintings. Many of his contemporaries in England or France could have made a prettier picture from his sitter, but few would have so convinced us that his sitter was a charming person. The hair combed back shows a high, well-rounded forehead which promises intelligence, while the low corsage gives a glimpse of physical perfection also. The eyes look brightly from a delicate, mobile face, and there is a slight pout which is not marked enough to detract from the air of breeding and stateliness which is partly of the time but partly also of the sitter.

It is pleasant to know by more than usually ample evidence that the lady corresponded to her portrait. Anna Pierce Barrell (known to her contemporaries as Nancy Barrell) was by birth and marriage connected with the best of the sturdy little colonial society whose views and deeds have influenced, in a way that they could not remotely imagine, the future of a continent. Her father, Joseph Pierce, a man of good family, was a noted physician of Portsmouth, N.H., who accompanied the Louisberg Expedition as chief surgeon. Her husband, Joseph Barrell, was a man even more prominent and typical of his time. He fairly represents the culmination of the cultured, dignified colonial life made possible by increased wealth, but destined to be destroyed or materially changed by the wave of democratic equality following our independence and the French Revolution. He was a wealthy merchant of the old, ample sort, more dignified even than his British prototype, for he had no nobility or gentry above him. Apart from his business his ideals were those of the English country gentleman. A certain historic importance attaches to him, since he with some others fitted out the ship *Columbia* which was sent round the Horn up the west coast to Puget Sound, where sealskins were bought and exchanged in China for tea. She was the first ship to carry the American flag around the globe, and the first to enter and navigate the Columbia River, to which she gave her name. From the landing at the mouth of the river in 1792 came the Lewis and Clarke expedition a dozen years later, and finally the claim by the United States to the possession of the whole North-west Territory.[1]

SAMUEL ISHAM.

THE Pennsylvania Academy of the Fine Arts in Philadelphia divides with the younger Carnegie Institute in Pittsburg the honour of holding the most important annual exhibition in the country. That just closed, the one hundred and second in its annals, was more largely retrospective than usual, and was remarkable for the greater importance of the figure pieces as compared with the landscapes, which, however, were freer from cleverness, more varied and individually expressive. A majority of them were the work of Pennsylvanians, and in Philadelphia the query arose : Is there a Philadelphia school of landscape painting ? As yet, the artistic ideals of the figure painter in this country seem incomplete—the questions of technical rendering, accurate drawing, colour which is true if not necessarily brilliant or beautiful, skilful handling, etc., are still the important ones with him. He is not concerned with style, unity, with that higher composition which makes a picture the rounded and complete expression of an artistic idea. The foreign critic might well consider nearly all these figure pieces as careful studies for parts of important compositions. The feeling for *le style* or for *genre* are equally lacking. The modern methods, in their evident want of every interest, excepting that of the eye, in the subject, in an apparent absence of the seriousness and studious care which mark the works of the old Dutch masters, tend to put the American paintings in a class apart. It seems as if, having taken up art, and having learned mostly in France that it is absolutely necessary to paint well, the artists have taken to 'painting,' to the exclusion of everything else. Fortunately they have not confined themselves to one method ; though, at present, there seems to be a general preference for those which are qualified as impressionistic, some of the highest honours are reserved for artists who, like Mr. Dewing, are very far from following the painter of the *Olympie*. This catholicity is a hopeful sign.

Rather curiously, the landscapists and the sculptors proceed on different lines from the figure painters. While the last strive to render their temporary model in the accidental corner with the adventitious porcelain jar and the casual Turkey rug *au pied de la lettre*, the landscape men are not in the least concerned with the hard facts of botany and geology, nor so very much with those of atmosphere and light as they pretend. It is the *story* told by the screen of trees across the middle distance, with the broken meadow in the

[1] By virtue of the sterling qualities Mr. Isham has pointed out, the portrait has authority ; it also is humane and sympathetic to a rare degree. But it seems to me that Mr. Isham's judicious and authoritative appreciation leaves something to be said perhaps of the very great artistic charm, the freshness and *morbidezza*, of this valuable example.—A. F. J.

foreground and the grey sky beyond, the suggestion, the mood, the aspiration, the melancholy, that concern them; quite unlike the others—the materialists—they are pantheists, poets, dreamers. Likewise the sculptors—some of the younger ones, at least—have advanced so far that their civilization, under the not altogether wholesome influence of Rodin and Meunier, has reached the pessimistic, the decadent, stage. Even the animal sculptors portray, with much skill, the tragedies, and even the humour, of the situations in which their four-footed clients are supposed to find themselves. It might be said that our figure painters were the least intellectual of our artists. This holds good of the portrait painters—in whose case it is least excusable. The temptation to make an arrangement of your sitter, to show the *bravura* of your painting—as in the sleeve of the gown of the Rev. Endicott Peabody, by Sargent, in this exhibition—or an ingenious affectation of an accessory—as in the tea-service of Miss Beaux's portrait of Mrs. John F. Lewis—this temptation overcomes the best of them. The fatal hold which a mannerism of any kind may take upon a good painter is well known. But few of these portraitists have followed Manet's advice to paint a portrait as you would a landscape—which means something else than what he meant—subordinating everything to the rendering of the expression, the sentiment, the character of the central themes. There are exceptions; and one of them in Philadelphia that was most welcome was Alden Weir's extremely simple but nobly serious and competent portrait of his wife, standing in a white gown in a summer evening landscape. That of Joseph Wharton, by Julian Story, has sincerity of character, and so has Charles Hopkinson's honest group of two little girls sitting for their portraits and duly impressed with the seriousness of the situation.

John La Farge—who is, naturally, quite exempt from the qualifications set forth above—exhibited his familiar *Visit of Nicodemus to Christ*; Mr. Dewing, also, a characteristic *Lady with a Lute*; and Mr. Philip Hale, a younger man, a graceful nude figure, *The Spirit of Antique Art*, in which something of his theme had really informed his brush. Kenyon Cox, who is of the moderns, but not with them, sent his portrait of Maxfield Parrish, the artist, and a study of a wild goose. Miss Cassatt's two canvases indicated something of her later methods, in which is a tendency to greater suavity of expression and brushwork, without the sacrifice of the virile qualities which distinguish her. Childe Hassam, also, apparently aware that the extreme methods are not necessarily unavoidable, attains the peculiar distinction of his compositions, his rendering of light and vibratory colour, with a minimum obtrusion of the peculiarities of technique. In the unacademic group, the two most prominent of the younger figure painters are Robert Henri and William J. Glackens, to whom the vivid and quite persuading presentation of the object *voulu*—not without good drawing and close study of values and tones—is the main consideration. Most of the Academy's prizes were awarded in this group—the *Beatrice* of W. Sergeant Kendall, a strong piece of painting, was purchased from the Temple Fund; the Temple Gold Medal was awarded to Willard L. Metcalf for his charming *Golden Screen* of trees; the Jennie Lesnan Gold Medal for the best landscape in the exhibition, to Ernest Lawson, for his *River in Winter*, very strong and full of air. Two of these awards went to young women—the Walter Lippincott Prize of $300 to Miss Marion Powers, for her young girl's *Tea Party*, and the Mary Smith Prize of $100 to Miss Mary Smyth Perkins, for her *Herd of Cows*. Special mention must be made of the landscapes of Joseph Davol, those of Edward W. Redfield, the two canvases of Jerome Myers, and the characteristic *High Cliff, Coast of Maine*, by the veteran Winslow Homer.

The great development of our architectural and monumental sculpture dates from the World's Fair of 1893. There, in the most typical of American cities, in dirty, smoky Chicago, beehive of feverish commercial activity, that had grown with extraordinary rapidity, was the ideal place for such a show. Side by side with its huddle of nakedly utilitarian buildings, with here and there attempts (some of them very good) at aesthetic refinement, which added an advertising value to business buildings and gave a distinctive note to private dwellings, there rose 'The White City,' the most magnificent as well as the most needed of object-lessons to our people. Pioneers and descendants of pioneers, settled in that great West and middle West which less than seventy, less than fifty, less than twenty years before had been the wilderness, and whose lives had been filled with the immediate problems of pioneering and industry, came to it with fresh, eager minds, and with deep reserves of spiritual and imaginative force. They received this lesson from the old civilizations of the Mediterranean not merely in the most enthusiastic spirit, but with a simple, an almost childlike reverence. The few who could judge had only admiration for this realization of classical beauty created in less than two years; and, whatever its shortcomings, the people were as wise as the wisest in not seeing them. The compelling refinement, the harmony of *ensemble* and details, were to the American people a superb revelation, a dream made tangible. And the psychological mood helped the impression, so that it was and has remained *le coup de foudre*, the event which opened to them a new world. It was an experience that had long been planned and looked forward to. They came prepared to appreciate and enjoy because of their intense pride

in the Fair as Americans, because of the sacrifices the visit entailed for the majority; perhaps to many of them it was not unlike what the visit to the circus is to children. At any rate, from the prosaic *milieu* in which they were fighting the battle of life, from the wooden houses of the prairies, the ranches, the mines, the new settlements, they came to their own big Chicago, and there they entered a fairyland where everything was orderly, distinguished, wonderful. First of all, the charm of colour was indescribable; on the beautiful sand, by the turquoise waters of the great lake and under the blue sky, the buildings rose in dazzling stateliness amidst the restful greenery of grass and trees, the brilliant sunshine emphasizing the white of the walls with transparent purple shadows. The gay notes of flowers and of the thousands of flags fluttering in the breeze helped the festive *ensemble*. The large, spacious walks of ideal cleanliness were thronged with people, who were in the same mood, with eyes, ears, mind drinking in the joy of it all.

This great adventure (as Mr. James would say) of the American people has had an immense influence for good which was bound perforce to show weak points. After our fashion of practical people, having taken to heart the great lesson, we resolved to put our new knowledge to material account at once. One of the striking features of the Chicago Exposition had been the many examples of monumental statuary distributed over the buildings and grounds. The collection was improvised for the occasion, built of perishable stuff, sufficient, even very good, for its purpose, and it was invaluable in educating our people to the fact that the art of sculpture covered a larger field than that of statues of politicians and soldiers, to which it had been almost exclusively restricted in America. After the Exposition nothing has been easier for the architects than to get the necessary moneys appropriated from cities, states and Federal governments for the lavish use in our public buildings all over the country of architectural and monumental sculpture. That the demand for such imaginative and decorative works has been great may be inferred from the number of American sculptors foreign-born who have settled here since 1893. We have used this sort of sculpture in and out of place, and the result, as might have been anticipated and is now seen, is largely unsatisfactory. We have made the sad gain of much permanent sculpture which is of the same character as the improvisations of the Chicago World's Fair. That these heroic, colossal, historical impersonations which have been so much in demand require a rare temperament and a particular technical training this Pennsylvania Academy exhibition proved conclusively. The very men who failed in the big things show their unexpected qualifications for smaller work: figurines, busts, reliefs, etc.; and the 134 pieces by American sculptors shown there form an interesting and promising exhibit.

Among the many one-man exhibitions of the last two months that of Alden Weir showed that the artist was coming into his own, not merely in material matters like purchasers and medals, but in a more serene, assured and no less personal expression. His work had at all times commanded the respect of artists, but, a searcher always, he had oftentimes plunged into technical experiments which to the public unjustly seemed due to a desire to be eccentric and to do something new at any cost. If these experiments were not satisfactory they always contributed something of value to his equipment, and now to such excellent figure pieces as the *Black Hat*, the *Grey Gown* and the *Green Bodice*, with their pure and luminous colour not too much sophisticated with tonal effects, are added the recent landscapes, expressing with a sober simplicity the beauty and the mysterious grandeur of the aspects of nature that appeal to him above all, the characteristically green landscape of our Eastern seaboard dozing in the heated atmosphere of summer days.

Two veterans, Dwight Tryon and T. W. Dewing, whose pictures are never seen at the regular exhibitions, showed a number of their works together at the Montrose Gallery. The little figure pieces of Mr. Dewing prove him to be still faithful to his exquisite and sophisticated formula; and the charm of the slender, shadowy, always silent sitters, the beauty of the general tonality, the dusky, not too transparent shadows and the unique air of aloofness and distinction continue to characterize the work of one of our most distinguished figure painters. Mr. Tryon's landscapes would have been seen to better advantage alone. In the small marines and landscapes exhibited, so subtle is his charm of colour, of suggestion, that any neighbour is disturbing. It is difficult, and not in the least necessary, to decide whether the painter has always bettered his previous work; representation of the mood of nature is so clearly though so softly expressed that we do not wish to consider whether the wave in the middle distance *is* in the middle distance, whether the dark purple of the sea beach in the foreground is beautiful *per se*, etc. A small memorial exhibition of Twachtman's works at the Lotus Club makes one realise, some years having passed since the artist's death, that he, like his friend Th. Robinson, has an assured and very high place in American art. It would have been most interesting to compare side by side these Twachtmans with the Tryons: the difference between the individualities of these landscape poets, the New England austerity and subdued sentiment of the one and the radiant charm of tender, tremulous colour of the other.

Art in America

So many circumstances combine to oppose the disengagement of the artistic perception from the daily environment, the accidents of time and place, that the development of the taste of a community is perforce of slow progress. It would seem, however, as if the advance in the path of right appreciation of art in America was made visible by such significant straws in the wind as the very general and lively interest in the exhibition at the Metropolitan Museum of such pictures as Manet's *Le Guitariste*, the three examples of Monet and the one of Pissarro loaned by Mr. William Church Osborn, the *Sibyl* of Rembrandt loaned by Mr. Theodore M. Davis, and the two superb Frans Hals portraits loaned by Mr. J. Pierpont Morgan. The same holds true of other large cities than New York. And it is not that art is becoming the fashion, but that we have reached the stage of our national development when art is beginning to be a vital part of our intellectual and emotional life. Formerly an exhibition of such pictures would have appealed to but the special and restricted circle of collectors and art lovers; at present the interest manifested is widely distributed, in fact it is common to all people of cultivation. As testified by the intelligent work inaugurated in the schools of Boston, New York, etc., our conception of civic duty is growing to embrace the importance of the elevating and refining influence of art. Our civic pride is awakened by the development of our museums. As the Englishman is proud of the National Gallery, the Frenchman of the Louvre the German of the Kaiser-Friedrich Museum, the New Yorker values the Metropolitan Museum, not only as an admirable, but as a most necessary, instrument of our civilization. The Bostonian has the same feeling, and he has had it longer; and in Chicago, whose name seems associated in Europe only with what is ugly and coarse, a gallant little band of unselfish citizens, working quietly *sans tambours ou trompettes*, giving generously of their time as well as of their money, has succeeded in making of the Chicago Art Museum a powerful factor in the life of the population of our Middle States.

Auction sales of pictures are full of human interest and eminently fit subjects for philosophical reflections, but to draw conclusions from them as to general standards of taste and commercial values is obviously not quite safe. What may justly be said of the most important sale of the winter thus far, that of the Henry collection of Barbizon pictures in New York at the end of January, is that it strikingly showed the continued high consideration in which examples of this school are held among some of our collectors. The prices were very high, and, in some instances, record ones, the thirty canvases bringing a total of $352,800, which makes an average of nearly $12,000 each.

Senator W. A. Clark secured one of the two Duprés—*Twilight*, for $13,300; one of the four Rousseaus, *Sunlight*, for $21,600; and two of the seven Corots, *The River* and *The Glade*, for $20,600 and $24,000 respectively. Yet the best of the Corots, *Mantes: Premières feuilles*—a little smaller example than the others, it is true, but of the rarest and most exquisite quality—sold for the lowest price, $7,000. Senator Clark, after bidding up to $63,000 for one of the two Troyons, *Le Retour à la Ferme*, allowed it to go for $65,000 to a New York dealer representing a Philadelphia financier, who thus made his sensational *début* in our Christie's, the American Art Association. This extraordinary price is, I believe, the highest ever paid for a picture in an American auction sale—the price of $66,000 paid for Meissonier's *Friedland* at the sale of the A. T. Stewart collection in 1887 included also a water-colour portrait of the painter by himself.

In contrast with the Henry sale was that of the pictures and studies of the late Eastman Johnson in February. The highest prices obtained were $810 each for the thoroughly good little *genre, Embers*, for which the artist had received a gold medal at the Buffalo Pan-American Exposition, and for the crayon portrait of a famous national figure, Mrs. Dolly Madison, the widow of our fourth President, drawn in 1846 at her Washington residence, and possessing a particular historical value. The Metropolitan Museum secured one of the artist's versions of his well-known *Corn Husking*. So excellent an example as the *Play me a Tune*, well drawn, soundly painted and full of atmosphere—the rendering of the figure of the Nantucket wrecker standing listening behind the painter's wife at the piano, and of the crockery cupboard against the wall, worthy of a seventeenth century Dutch little master—brought only $275!

The career of Eastman Johnson is a long and honourable one. Born in Maine in 1824, he commenced the practice of his art by drawing crayon portraits. Later, his forceful artistic temperament and sound technique manifested themselves as well in his robust, virile portraits as in the best of his story-telling *genre*. His portraits remain as worthy presentations of our distinguished men in public affairs, literature, the arts and business for a period of nearly sixty years. Both as an artist and a man he was one of the important figures of our world. And yet this good painter, with a distinctive American appeal in the choice of his *genre* subjects, with his long and honourable record as one of the upholders of the American school of portraiture, makes but a pitiful appearance when put to the test of an American auction room. However, such extreme judgments are invariably reversed. That the *Friedland* would bring infinitely less now than it did in 1887 is certain, and there is no doubt that the work of Eastman Johnson will eventually secure proper appreciation in our auction rooms.



Emery Walker Ph. Sc

Woman with a Frying Pan

From the picture by Chardin in the possession of the University of Glasgow

EDITORIAL ARTICLES

REGENT QUADRANT

THE complaint of the shop-keepers who are opposing Mr. Norman Shaw's most handsome and artistic plan for the rebuilding of Regent Quadrant opens up an old question of principle which ought to have been settled long ago. Of recent years the artist has proclaimed his own independence so loudly, and the spread of commercialism has been in many instances so obviously disastrous to art, that the verdict in favour of the advocates of art for art's sake has been tacitly admitted. It is, however, with some apprehension that we venture to question the entire justice of that verdict.

The experience of the past indicates that the greatest works of art which the world knows were not produced by artists working with untrammelled freedom to produce whatever their fancy dictated, but were rather the result of splendid adaptations of their art to conditions imposed upon them from outside. It is useless to speculate, for example, whether the life work of Michelangelo would have been greater than it is had he been free to do his work when he pleased and how he pleased. We might indeed have inherited a larger number of isolated pieces of sculpture, but we should certainly have lost the ceiling of the Sistine Chapel. The more we think of it, the more must we be struck by the fact that the world's greatest works of art have been produced by artists who were compelled to conform to local needs and conditions, and often to the caprices of inartistic patrons.

If we compare the works so produced with those produced under the influence of the modern idea, art for art's sake, the comparison cannot fail to be greatly to the disadvantage of the latter. In painting, the artist, when left to himself, as the chief artists of the nineteenth century were left, tends to produce small easel pictures, delightful in fancy and finish, but lacking in the monumental character of those produced under conditions which at first sight were less free and less favourable. The same comparison would apply to other forms of art in modern times. Indeed, as a contributor pointed out in these columns last month, independence in painting has gone so far that even the painters of easel pictures no longer feel bound to conform with the very modest conditions which pictures intended to hang in dwelling-houses ought to fulfil.

Does not the much debated case of the architecture of the Quadrant stand upon precisely the same footing? Here we seem to have an architectural design which, as architecture pure and simple, is beyond all praise, but in the quest for aesthetic effect the lower storey has, by the common consent of those who will probably have to use it, been made entirely unsuited to its destined purpose. Now we maintain that the leaseholders' complaint is not unreasonable. The best shop-front, after all, is the shop-front which exposes its wares to the best advantage, and the good architect will use his genius not to the neglect of this condition, but by making it the backbone of his plans.

That the ordinary modern shop-front is aesthetically detestable we readily admit. Nevertheless, we are compelled to point out that there is one reason why the authorities should seriously consider the application of the Regent Street firms. That reason is the existence of such buildings as those of Messrs. Waring and of Messrs. Debenham and Freebody. Here the principle of open shop-fronts is combined,

and combined wonderfully well, with handsome and imposing architecture, and there seems no reason whatever why the compromise which has been so successfully effected in one case should not be effected in another.

The principal disadvantage of Mr. Norman Shaw's grand scheme is stated to be the restriction of window space and light by the slightly recessed windows, by the arching of their tops, and by the large area devoted to their numerous and massive rusticated piers. Now in Messrs. Waring's two of these defects are avoided, and the third is reduced to a minimum, by adopting the girder principle of construction, which it is mere pedantry to vituperate. Messrs. Waring's architect has done away with the arches, and has gained the whole height of the ground floor for his shop windows.

Secondly, he has given his windows a very moderate degree of recession, so that their contents are brought into full light, and an uninterrupted view of them is possible from a short distance. Thirdly, he has not lost the appearance of stability by doing away altogether with the massive piers ; but by reducing their number, as the girder principle enabled him to do, by increasing their size and by bringing them into more definite relation with the main lines of the structure above, he has succeeded in retaining an effect of stability combined with an effect of lightness.

To this arrangement only one objection from an aesthetic point of view seems possible, and that is that rigid horizontal and vertical lines on the ground floor are substituted for the delightful effect of an arcaded front. In considering this objection, however, two considerations must be borne in mind. First, that a building in the street is rarely or never seen in isolation, but has always in front of it the varied and shifting foreground of street traffic, which serves at once as a contrast and a screen to the lower part of any structure seen behind it. It is for this reason that the entirely dreadful shop-fronts of plate glass with concealed supports, which are beloved by bad architects, do not annoy us more than they do when seen under normal conditions. It is not until we happen to pass when a street is nearly empty that they appear wholly inadequate to sustain the ponderous erections above them, and convey that feeling of instability which it is almost the first function of true architecture to remove.

Now the Quadrant actually adjoins the great focus of west-end traffic, so that there is no fear of its lower storeys being seen in isolation. Again, the rectilinear lines of the ground floor lose much of their stiffness if suitably decorated, and if their rigidity be connected and contrasted with a more fluent style in the upper part of the building. The circular windows, the arches and the luxuriant decoration of the upper part of the Waring building form a most effective contrast to the firmer lines below, and yet blend with them well owing to the skill with which the lines of the rusticated piers are carried up into the superstructure.

We are driven to these conclusions with some regret. Mr. Norman Shaw's is perhaps the best attempt that has yet been made to design a great English street in a worthy manner. No praise can be excessive for the design in itself, yet it evidently does not fulfil the practical needs of the Quadrant. If it be forced upon the leaseholders, art may score a temporary triumph, but it will be at the cost of a reaction against good architecture on the part of business men which will make the task of beautifying London even more difficult than it is already. We trust that the Commissioners for Woods and Forests will not overlook this aspect of the matter.

OUR NATIONAL COLLECTIONS

THE Government is to be congratulated upon the statement made in Parliament by Mr. Harcourt on April 8th that the spaces available for the extension of the National Gallery and of the Tate Gallery would not be occupied by other buildings. As THE BURLINGTON MAGAZINE has frequently pointed out, any other decision would have been disastrous to the cause of art in England, because the mistake once made would have been irreparable. Our congratulations are the more sincere because the temptation to subordinate the apparently unsubstantial interests of art to the obviously substantial interests of utilitarianism must always be strong. Anyone, however, who seriously considers the question cannot fail to see that the material profit derived from national patronage of the arts is rapidly increasing with the increase of civilization. In coming to this decision, Mr. Harcourt has therefore not only done signal service to the intellectual needs of the country, but has done a very good stroke of business.

The very pertinent questions asked in the House on April 18th by Mr. Middlemore and Mr. L. Jones as to giving the Trustees of the National Gallery the power to reconsider unsuitable pictures purchased out of the Chantrey Fund, and as to carrying out the recommendations of the Lords Committee of 1904, tend even more directly to the public advantage. Since in these cases none of the material objections can be urged which might have been urged against the reservation of land for public galleries, we have no doubt the Government will show an equally wise sympathy towards them. That the Trustees of the National Gallery should be compelled to accept pictures which they consider unworthy of our great collection is an administrative anomaly that ought not to exist.

We note with pleasure that the Director of the National Gallery is taking steps to emphasize the unique quality of our examples of the work of Rubens by devoting a room almost entirely to them, and that the nation has been fortunate enough to receive, among other recent gifts, a specimen of the work of Mr. Holman Hunt which will be, in the future, a far more worthy and characteristic record of him than the much discussed *Lady of Shalott*.

As the Treasury grants for the purchase of works of art have grown more and more inadequate, the generosity of private subscribers and of private donors has steadily increased, and these separate efforts are being more and more unified by the National Art Collections Fund. At present the strength of the Fund has been somewhat lessened by the splendid activity which culminated in the purchase of the Rokeby Velazquez, but we hope the public will come forward at the Fund's annual meeting on April 25th and repair this honourable exhaustion.

THE WHISTLER MEMORIAL

IT is fitting that the monument to Whistler should be executed by the greatest of living sculptors, who succeeded him as president of the International Society; nor could a more suitable place be found for it than Cheyne Walk, Chelsea, where Whistler lived, worked and died. M. Rodin's sketch is already prepared, and indicates that the monument will take the form, not of a portrait, but of a large symbolic figure, with a relief or bust of the artist upon the base.

The Whistler Memorial

Now that controversies are over, and the achievements of the nineteenth century can be viewed in true perspective, we see how great in reality was the service which Whistler rendered to the art of the world and how sound was the philosophy underlying his wit.

The cost of the Memorial is estimated at £2,000, of which some two-thirds has already been promised ; and since the plan makes an appeal to the national pride of America, as well as to that of England, there should be no difficulty in obtaining the modest sum that remains to be subscribed. The idea of erecting replicas of the monument in America and Paris should the subscriptions admit of it, cannot be too highly commended in the case of one in whose fame three great nations may rightly claim a share.[1]

[1] It may be added for the benefit of any who have not yet sent their subscriptions that the Hon. Secretaries of the Fund are Mr. William Heinemann and Mr. Joseph Pennell.

SOME OLD PLATE IN THE POSSESSION OF LORD MOSTYN

BY E. ALFRED JONES

AMONG the artistic and historic treasures preserved at the ancient seat of the Mostyn family at Mostyn Hall, North Wales, not the least interesting and valuable is the collection of old English plate, which, though small, includes several choice specimens.

Of the highest historic value, especially to Welsh archaeologists and historians, is the miniature silver harp with nine strings, 6½ inches high (fig. 1), which is definitely known to have been in the possession of Lord Mostyn's predecessors since the reign of Elizabeth. This relic of the national Eisteddfod of Wales had been offered as a challenge prize at Caerwys in 1568, and the original charter of Elizabeth granting permission to hold this peculiarly Welsh festival at that little Flintshire town is still in possession of Lord Mostyn, the Mostyn family having enjoyed the right for centuries of retaining custody of the bardic chair and other relics and regalia of the national Eisteddfod. The harp has every appearance of provincial, rather than of London, workmanship, and it may be that a Chester craftsman wrought it, the close proximity of that city to Wales suggesting it as the probable source of origin. It bears neither marks nor inscription. The back of the harp, from the reeded band to the bottom, is of subsequent date and of different workmanship to the other parts, and would seem to have been added in the eighteenth century.

Lord Mostyn is fortunate in the possession of a remarkably fine parcel-gilt rose-water dish and ewer of large size (figs. 2 and 3). The circular dish, 19¼ inches in diameter, has a raised platform in the centre, upon which the ewer stands, decorated with two shaped, scrolled panels with grotesque masks and rosettes in relief, separated by two embossed pomegranates in circular strap-work frames, the spaces between being occupied by festoons of embossed fruit on a matted surface. The Mostyn-Gloddaeth arms, finely enamelled, in a fluted frame, occupy the centre of the platform. The depression of the dish is engraved at intervals with eight plain strap-work ornaments, trefoil in form, filled with conventional arabesques, similar arabesques appearing on the outer edges of these trefoil ornaments. The rim is embellished with four shaped panels with grotesque masks and rosettes like those in the centre of the dish, with



(1) WELSH HARP, HEIGHT 6½ INCHES



(3) EWER FOR ROSE-WATER DISH (FIG. 2), HEIGHT 8¼ INCHES



(5) JACOBEAN GILT CUPS



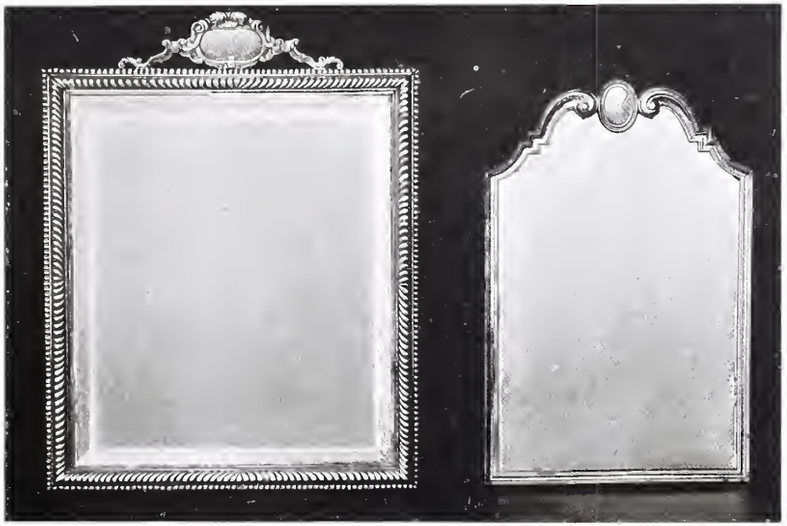
(4) SILVER-GILT ELIZABETHAN FLAGON, TANKARD AND LONDON, 1[illegible]



(6A) TANKARD BY ANTHONY NELME, 1698-9
(6B) TANKARD, 1683-4



(7) MONTEITH BOWL, PROBABLY BY JOHN LEACH, 1697-8



(8A) FLUTED TOILET-MIRROR, 1698-9
(8B) LATE SEVENTEENTH CENTURY TOILET-MIRROR



(9) EIGHTEENTH CENTURY BOWL, SAUCEBOATS, CREAM-JUG, SALVERS AND CASTORS

SOME OLD SILVER PLATE IN THE POSSESSION OF LORD MOSTYN. PLATE II

the addition, however, of short, indented lines on the panels. Wide double strap-work bands, filled with the arabesques common to Elizabethan plate, occupy the spaces between the panels. The edge of the rim is decorated with a narrow band of delicate foliage in slight relief. The companion ewer has a plain tapering body engraved around the centre with a double intersecting strap-work band, filled with arabesques, a small spray being engraved above and below each intersection. The plain four-sided spout, which is engraved with plain strap-work, continued from the body, but without the arabesques, has a covered heart-shape aperture at the top. The depressed domed cover is decorated with embossed masks in panels, pomegranates and fruit, as on the dish. It has, however, lost the print from the centre—doubtless enamelled with the arms. The borders of the cover, lip, and of the low plain foot are decorated with delicate foliage in slight relief, exactly like that on the edge of the dish. The back of the handle is divided into two concave sections by raised ribbing. The thumbpiece is composed of two plain balls on intertwining stems. Its dimensions are: Total height, $8\frac{1}{4}$ in.; height of body, $6\frac{3}{4}$ in.; diameter of mouth, 5 in.; diameter of foot, $4\frac{5}{8}$ in.

Both the dish and the ewer are stamped with three marks, a reversed impression of which is reproduced here, a lion's head crowned, turned to the left; a small black-letter q in a plain square shield, and a confused mark. The tradition handed down with these two pieces is that they were given to a member of the Mostyn family by Henry VII, when earl of Richmond, after his escape from Mostyn Hall. The general decoration, however, precludes the possibility of assigning so early a date to them. The marks remain so far unidentified. It is with some hesitation that the theory is advanced by the writer that this fine dish and ewer were wrought in England by a foreign, perhaps a Flemish, silversmith, about 1530 to 1550. The ewer closely resembles in form the well-known English specimen of 1545-6 given by Archbishop Parker to Corpus Christi College, Cambridge. The short foot of both these ewers gives way to a higher and more ornate stem and foot in the succeeding type of Elizabethan ewer, as may be seen in the one of 1562-3 at Winchester College,[1] and in that of 1574-5 belonging to Lord Newton.



Two fine examples of silver-gilt Elizabethan flagon-tankards (fig. 4) are included here. The tapering cylindrical bodies are entirely covered with engraved scroll foliage, rosettes and various flowers, and grotesque animals issuing from flowers. Though apparently exactly alike, the decoration is slightly different in arrangement and size, and in the form of the animals. The curved spreading bases, below the plain moulding, are engraved with plain strap-work ovals, separated from the edges by a narrow band of ovals in relief, as on the lips, the edges being decorated with conventional ovolo work. A shield bearing the Mostyn-Gloddaeth arms is engraved in the front of each flagon. The slightly domed covers, which are surmounted by reel-shape pedestals, ornamented with ovolo work, and crowned with plain knobs on cut-rayed tables, are engraved with similar designs to that on the bodies, and the edges have plain ovals in relief, as on the bases and lips. The hollow scrolled handles are engraved with arabesques, and the thumbpieces are formed of winged terminal figures. Total height, $13\frac{3}{8}$ in.; height of

[1] Illustrated and described in THE BURLINGTON MAGAZINE, Vol. II, pp. 151 and 156.

bodies, 10⅛ in.; diameter of mouths, 4 in.; diameter of bases, 6 in. Both bear the London date-letter for 1601-2, and the maker's mark, IA, in a plain shield.

These flagons are followed in point of date by two Jacobean gilt cups with 'steeple' covers. The body of the earliest (fig. 5*a*) is engraved with strap-work and tulips on a granulated surface, leaving the lip plain. The same scheme of decoration is repeated on the domed cover, which is surmounted by a plain circular platform with ovolo mouldings, supporting a pierced three-sided pyramid, with three scrolled dragon brackets, crowned by a figure of a warrior holding a plain shield, which is engraved with a crest—a lion rampant. The plain vase-shape stem is supported by three brackets, like those on the pyramid, and is joined to the cup and the base by ovolo collars between flat-rayed discs. The high foot, with ovolo mouldings at the edge, is engraved with acanthus leaves on a granulated surface. A large shield bearing the Mostyn-Gloddaeth arms is engraved in front. It is inscribed on the lip 'Poculum ex dono Robti Jones London Mercat Sci/sor illustrissimæ domui de Mostyn et heredibs ipius mipptum, Anno 1610.' Total height, 20⅜ in.; height of cup, 12¼ in.; diameter of mouth, 5 in.; diameter of base, 4 5/16 in. London date-letter for 1610-11. Maker's mark, TI, with a star below in a plain shield.

The other cup (fig. 5*b*) differs in the style of the decoration; the bowl is embellished with three oval strap-work panels containing an embossed dolphin in each, two of the panels being separated by an embossed escallop shell with scrolls on a matted surface, and the other by a plain escutcheon. An embossed laurel band divides the panels from the fluted and scaled work along the lower part of the cup. The vase-shape stem, slightly engraved with vertical and wavy lines, is supported by three animal scroll brackets, and is joined to the cup and the base by ovolo collars between irregular knotted discs. The high foot is encircled by an engraved laurel band, the upper part being engraved with acanthus foliage and the lower with alternate flutings and scales on a matted surface, ovolo mouldings finishing the edges of the foot. The domed cover has three similar dolphin panels, each divided by an escallop, and it is surmounted by a low circular platform with ovolo mouldings, upon which rests a three-sided pyramid pierced with fleurs-de-lis, supported on three scrolled terminal figure brackets, and with three small scrolled brackets at the top. Total height, 19¼ in.; height of cup, 12½ in.; diameter of mouth, 5 in.; diameter of base, 4½ in.

An interval of fifty-six years separates this Jacobean cup from a piece of plate of Charles II period—namely, a large, plain, massive rose-water dish, with a wide rim, dated 1669-70, 23 inches in diameter.

Lord Mostyn owns three good tankards: one of the year 1698-9 (fig. 6*a*), made by Anthony Nelme, has a plain moulding around the lower part of the body, and a graduated beading applied to the shoulder of the handle, and another beading to the flat cover from the double-volute thumbpiece; while the other (fig. 6*b*), dating from 1683-4, has a plain cylindrical body and a flat cover. The third tankard, which is of the same form as the latter, but considerably smaller, is chiefly interesting from the fact that it was made in 1690-2 by Nathaniel Bullen of Chester. This is engraved with the arms of Savage of Cheshire.

The magnificent ebony clock with parcel-gilt mounts made at a cost of £1,500 for William III by Thomas



(2) ROSE-WATER DISH, DIAMETER 19¾ INCHES



(10) EIGHTEENTH CENTURY CANDLESTICKS

SOME OLD SILVER PLATE IN THE
POSSESSION OF LORD MOSTYN. PLATE III

Tompion, inherited by the present owner from the earl of Romney through the earls of Leicester, was exhibited by Lord Mostyn in London a few years ago, and is illustrated and fully described.[2]

The fine Monteith bowl (fig. 7) has two bold lion mask handles and a removable rim. The body, which rests on a low gadrooned foot, is decorated with large plain panels formed of hollow scrolls, finished at the tops with chased acanthus leaves, the surface between being granulated; garlands of tulips in slight relief suspend at intervals from the edge. The scalloped rim is embellished with cherubs' heads. A rare feature of this bowl is the presence of a small plain circular cup with scrolled handle, and fitted with a hook for attaching to the rim, doubtless for use as a ladle. The bowl is engraved with the arms, crest and motto of the Vaughans of Corsygedol, Merionethshire. The diameter is 13½ in., and the height 9 in. It bears the London date-leter for 1697-8, and the maker's mark LE, in a shaped cartouche, probably for John Leach. The maker's mark only appears on the little cup.

The fluted silver toilet mirror, surmounted by a scrolled and foliated panel 12½ ins. high (fig. 8*a*), dates from 1698-9, and was made by Pierre Harache; and the other toilet mirror with concave silver frame, scrolled at the top, and surmounted by an oval panel, 10½ in. high (fig. 8*b*), though not marked, dates no doubt from the end of the seventeenth century. A large and massive two-handled cup and cover, with strap-work decoration, made by the well-known David Willaume in 1711-12, though not illustrated, is worthy of inclusion here. Among the later plate at Mostyn Hall, space will only permit of a brief mention. It includes a small plain bowl with two handles and a cover with three scrolled feet, 1715-16; a pair of plain sauceboats with two handles and spouts, 1733-4; a helmet-shape cream-jug engraved with strap-work and foliage, *circa* 1730; a pair of small plain salvers, 6½ inches square, 1739-40; and a set of three castors, embossed with foliated scrolls and twisted acanthus foliage, 1742-3—all illustrated in fig. 9.

To these may be added a number of candlesticks (fig. 10), including a pair, plain and octagonal in form, of French origin, early eighteenth century (no. 1); a set of four, richly decorated with foliage, scrolls and scales, the stem being embellished with four medallions of Roman emperors and empresses, 1749-50 (no. 5); and others of 1745-6, 1767-8, etc.

[2] 'Old Silver Work,' plate xcii, ed. by J. Starkie Gardner, 1903.

THE CASE FOR MODERN PAINTING BY A MODERN PAINTER
II—THE R.I. AND THE R.B.A.

THE two old-established societies which are now holding their spring exhibitions — the Royal Institute of Painters in Water Colours and the Royal Society of British Artists—are not bodies in which new and striking genius is usually looked for. Neither has in these days quite the reputation it once possessed. Yet the two are constituted on such an entirely different basis that the causes of their decline cannot be quite the same.

Experience shows that all art movements which have any success at all succeed most completely when they are young and

enthusiastic, though their success is rarely recognized at the time by the public. Later, when the public has discovered the movement and begun to patronize it, its pioneers are old, and their followers have never quite the same strength and enthusiasm. The movement may have become popular, but it has contracted a mortal disease, and the length of its life is a matter of constitution and of accident.

Let me make my meaning clear by one or two illustrations. The powerful tradition of Reynolds and Gainsborough had already lost its first vigour when it was popularized by the talented group of men who worked round Lawrence; yet so strong was its constitution that it lived a degraded and fashionable life till it was killed by the Preraphaelites.

The Preraphaelites themselves painted their best pictures in the first flush of their youth, when their name was anathema to the rest of the art world. By the time they had conquered prejudice their own work was on the down grade. The talent of Burne-Jones and Morris, great as it was, could not restore the lost excellence, while those who followed in the next generation hardly count at all.

At the Royal Institute the main tradition purports to be that of the old-fashioned English water-colour school. Yet it is now more than a century since Girtin and the youthful Turner built up the main structure of the school on the foundation laid by Cozens; and though the tradition was enriched later by the example of men like Cox, De Wint and Cotman, it has had its day. Those who continue to follow it can never be more than a faint echo of their predecessors.

The figure painters suffer most because their predecessors were not of quite the same rank as the landscape painters, and so stand the process of dilution even worse than they. Here and there among the landscapes a clever touch or a fortunate subject gives an idea of freshness. The landscapes of Mr. Claude Hayes, for example, may be only pleasant echoes of the work of stronger men, but taste in colour, simplicity of plan and cleanness of touch give them an air of distinction, slight though they be. Mr. Arthur Severn and Mr. Ernest E. Briggs have chosen admirable mountain subjects (Nos. 194 and 415), each with a certain natural grandeur, which, if not emphasized by the method of rendering, is at least not effaced by it. These works, with Mr. Bernard Evans's *Cannock Chase* (40), are among the best things in the gallery.

The younger members of the Institute, as is natural, are trained in a different and more modern school, in which the ideals of the Impressionists are not unknown. Yet, like their elders, they are not pioneers. They have got their knowledge second-hand, and their work has a similar lack of emphasis. Mr. W. W. Collins in a view of Lincoln (301) and Mr. R. B. Nisbet in a pretty little sketch (366) come nearer to success than does Mr. Charles Dixon in his ambitious *Tower Bridge* (356). Though the photographic cleverness of this last is wonderful, Mr. Dixon has not learned to omit unessential details and so has not made a picture. Last, one or two illustrators and poster designers introduce a spirited note. Mr. Hassall's large scene from the 'Pilgrim's Progress' (403) is the most striking of these exhibits, and fails only from an excess of literalness. Had the accessories, the benches and costumes, been treated more slightly, the heads would have told even better than they do, and the drawing might have kept the crispness proper to a drawing. Mr. Tom Browne understands his medium better. I may add that Mr. Caparne's landscape (442), chaotic as it is from lack of definite structure, strikes the eye quite



A WINTER'S DAWN, BY ALFRED EAST, P.R.B.A.

pleasantly among so much that is careful, conscientious and tame.

If the painters at the Institute may be broadly divided into two groups, those at the R.B.A. must be divided into a dozen. The R.B.A. has always been catholic: at any rate, a society that has had Whistler, Wyke Bayliss and Mr. Alfred East as its presidents cannot be accused of fanaticism or narrowness. Indeed, we might ask why a society which does, in its way, try to keep abreast of the times does not enjoy a very much greater reputation.

I fancy the answer must be that success in art comes to those who are ahead of their time, not to those abreast of it. As we have seen, it is always the first men in a new movement who count the most with posterity; and perhaps the R.B.A. has sought new inspiration a little too late, except in the historic case of Whistler.

In choosing Mr. Alfred East it has at least chosen a president who can paint a better picture than any of the members, which is no small subject for congratulation; but to achieve complete salvation a society needs more than even that. It needs the preacher of a new gospel.

Yet if Mr. East had painted many pictures like his *Winter's Dawn* (p. 79) he might almost be deemed such an evangelist. In that picture we have a solemn effect of nature knit into a coherent and impressive design, and rendered with the straightforward handling, and with more than the usual harmony of colour, that we expect from Mr. East. Faults, indeed, there may be. It is questionable whether the gleam of light on the snow is necessary to the design; whether the tree and figure in the foreground answer quite happily to the sweeping curve of the upper sky; whether the actual paint is not thicker and less translucent than it need have been. But these are details. The fact remains that the picture is a notable effort at serious landscape painting made in a time when such efforts are almost unknown.

Another winter scene (195), by Mr. Elmer Schofield also shows considerable force and good planning; there is evidence of real feeling in the work of Mr. D. Murray Smith, though it would be infinitely better if he could omit yellow for a time from his palette. Mr. Elphinstone's *Night* (241) is well seen and spaced, if somewhat clumsily painted; Mr. Wynford Dewhurst's colour in No. 226 is of unusual charm, and there is a large landscape by Mr. Tom Robertson (246) which on a twelfth of its present scale would be pleasant company. Among the other pictures those of Mr. Lewis G. Fry are the most interesting in their attempt to combine realism with bigness of design. Some convention such as sketching on a grey ground in the manner of Hogarth, where the ground is freely left to do duty for all minor gradations of tone, might enable the artist to master a few of the difficulties he at present tries to contend with. Mr. Foottet's peculiar woolly mannerism prevents a gift of original colour from telling as it might do on a smaller scale and with a happier technique. Even now he arrests the eye longer than do the rank and file of the exhibitors, who seem to have nothing of their own to say, and to say rather feebly the little they have borrowed.

That, indeed, is the general fault of the Institute also. Both societies need overhauling; but the more elastic constitution of the R.B.A. seems to give it the better chance of effecting the purge.

(To be continued.)

THE PAINTERS OF DENMARK

THE previous exhibitions at the Guildhall have usually carried us back to the past. The exhibition of Danish painting not only concentrates our attention on the present, but does so in a curiously striking manner. From the moment we enter the first room we are conscious of being in a strange yet familiar atmosphere, of being confronted with an art which differs from that of all the other artistic nations of Europe, with one partial exception, in that the impress of France is not indelibly stamped upon it. We see of course here and there, especially in the room devoted to the earlier Danish masters, works which are based on French models, but these are few in number and of secondary importance. The bulk of the painting has a distinctive character which is like nothing but the Royal Academy of the eighties and nineties, or its antithesis, the New English Art Club of to-day. We can in fact at the Guildhall see ourselves, or part of ourselves, as in a mirror, flecked perhaps by some differences in racial character and local conditions, but still giving a reflection that is faithful enough to be startling.

At the beginning of our list it is true we hesitate for a moment before a most able work in the manner of Henner, and across the end of the room stretches one of those vast scenic pieces that were once produced on demand by every country in Europe; yet, let us but imagine for a moment that the first gallery contains the work of exhibitors at the Royal Academy, and behold, we can put an English name to nearly every picture there. No. 2 becomes an excellent Cope; No. 5 is a Logsdail; No. 7 a Briton Riviére based on the relief at the British Museum; No. 9 a Herkomer; No. 10 is rather too good for a Calderon (is it also a Riviére?); No. 15 seems too good for any other Academician but Orchardson, yet the style is not quite his; No. 16 is a Joseph Clark; No. 18 by an outsider; No. 19 is a Gotch; No. 20 a Kemp Welch; No. 27 is a good early Dyce; No. 29 an unusual and artistic Stanhope Forbes; No. 30 is a Stacey Marks, at the transition from his Preraphaelite days; No. 32 is F. R. Lee's masterpiece; No. 33 is rather a poor Hook; No. 35 is a Vicat Cole; No. 36 a Hacker; No. 37 a Philip; No. 38 a Farquharson; and so on *ad infinitum*. Kroyer's excellent and artistic portrait (26) and the works of Paulsen are the real things which stand out from the rest as having something besides conscientiousness to recommend them. In the next gallery, however, Kroyer (whose large portrait group is admirable of it kind) turns into Mr. Stanhope Forbes, and Prof. Tuxen into Mr. Bacon, while Baron Arild Rosenkranz, after toying with French religious art, is transformed in Gallery III into Miss Eleanor Fortescue Brickdale.

Gallery IV is devoted to the older masters, and contains a number of hard and dry paintings, not a few positively bad ones, many that are interesting, and a few that are good. Pilo's portrait of Frederick V is a thing to laugh at. Jens Juel is rather more capable, and sometimes, as in Nos. 210 and 219, has a singular resemblance to Romney's earlier style. Jensen's portrait of his mother (216) is another sound and accomplished picture in a rather dry manner. The same might be said of the *Interior* (235), by the short-lived Bendz, which, with all its minuteness, is not devoid of space and air. An excellent study of the Theatre of Marcellus by Ernst Meyer (187), the hard, honest works of the pioneer Eckersberg, and the landscape by Lundbye (169), which might pass for an early Constable, are also worth notice.

It is, however, in Gallery III that the pictures are hung which have attracted the greatest general interest. If we may continue our comparison with British work, the atmosphere in this gallery is that of the New English Art Club, or, rather, of a certain section of it. The little group which includes Mr. Rothenstein, Mr. Orpen, Mr. and Mrs. MacEvoy, and Mr. Shepherd has found inspiration in De Hooch and Vermeer of Delft. The group of Danish artists of which Paulsen, Holsöe and Hammershoi are the leaders has done exactly the same thing, and began doing it earlier.

Of the three, Holsöe perhaps has the least individuality, yet such a thing as his *Interior* (118) would compare not unfavourably with the very best modern English work of the kind.

Hammershoi is an artist of larger ambitions, with whom the passion for spacing amounts almost to a mania. A considerable portion of his exhibits, including his landscapes, should be termed studies or exercises in spacing rather than pictures, yet they are not always quite successful even as studies. Quiet and reticence are rare and delightful qualities in art, but, like everything else, they pall when they are too openly advertised, and Hammershoi advertises them consistently. One feels in the presence of such a work as the *Sunbeam in Christiansand* that simplicity is become theatrical; besides, the girl's head might have been better painted. Even the charming *Open Doors* seems only an exceedingly clever and original 'symphony in white' after such an introduction, and lacks the significance it might possess were it an isolated experiment by some artist who was not always content to work so. Hammershoi's technical powers are considerable, and though they just fall short of the complete accomplishment we expect from a great painter of *genre*, they are yet enough to place him definitely among those whose names are remembered, while his ostentatious modesty may make him as popular here as he is in Denmark.

The two bedroom scenes by Paulsen (Nos. 115 and 117) display a greater, if less striking, talent.

Indeed, in the whole exhibition there are, perhaps, no pictures so complete and satisfying. The design in each is more subtle and complex than that of Hammershoi, the lighting not inferior, the technique infinitely more certain, learned and skilful. Such admirable qualities of substance, handling and sensitive colour would be hard to match in modern art, yet they are employed so unobtrusively that they have been generally overlooked.

The Danish Exhibition is thus a thing of no little interest and importance, but to English visitors the interest will be intensified by the curious parallelism with English art to which we have referred. In the latter period we have to admit that the Danes outstripped us, at least in point of priority. In the former we may have surpassed them; but the victory has proved a barren one.

NOTES ON AN EARLY 'PERSIAN' BOWL AND 'RICE-GRAIN' WARES

BY R. L. HOBSON

IN view of the coming exhibition of Persian pottery at the Burlington Fine Arts Club, particular interest attaches to the little bowl acquired last year by the British Museum and now on view in table-case A in the Ceramic Gallery. It appeals to our attention not merely by the refinement of its creamy white and semi-translucent ware, the unwonted restraint of the painted design and the airy grace of the 'rice-grain' ornament, but still more because it opens up a number of half-solved problems and throws a slender but welcome ray into the twilight that obscures the early history of the pottery of the Near East. Its form and decoration are given in figs. 1 and 2; but a more intimate examination shows that it has the soft white friable body common to all the early Near-Eastern wares, and in no way differing from the potsherds found in the ruins of Rhages, in Persia, and Rakka, in Syria, and in the rubbish mounds of Fostat or Old Cairo. The alcaline glaze is clear and colourless, but age has subdued its glittering surface, giving it the texture of sugar-icing rather than glass: it has run to a considerable depth in the hollow of the bowl within, but seems to have shrunk away from the foot outside in congealed wrinkles. The walls are thin and slightly translucent, and end in a conical projection which is hidden by the foot-rim. The central decoration is outlined in brown and washed in with pure rich blue, both under the glaze, and the rim is edged with brown and dabs of blue; while on the sides is a band of cable pattern outlined with the graving tool and pierced with round holes which were afterwards filled in with transparent glaze.

This last feature, added to the translucency of the body, tempts one at first sight to class the bowl with a comparatively modern pottery known in England as Gombroon ware, to which we shall return later; but the form, the brushwork and the colours used stamp it at once as a product of remoter times. Nor can it be ranked with the so-called Persian 'porcelain' of the reign of Shah Abbas (1587-1628), from which it differs in everything except translucency. To what period, then, should we assign it? The shape recalls the fragmentary bowls from Rhages and Fostat; the technique is that of the enamelled blue bowl, its neighbour in the museum, which is certainly not later than the fourteenth century. The paste and the colours tell the same tale. The brown outlines and blue washes are a feature of the pottery found at Rakka, a city on the upper reaches of the Euphrates, which was destroyed by Khulagu Khan and his Mongol hordes on their march from Bagdad to Aleppo in 1259, the fate of Persian Rhages forty years before. The drawing of the hare recalls the animals painted in lustre on the thirteenth-century tiles from Veramin in Persia. On the other hand, the slight nature of the decoration is unusual on the wares of this time, and we miss the close floral patterns and crowded scrolls that usually surround the central subject. Their absence is, however, not surprising on such a piece as this, where the beauty of the translucent creamy ware would be lost beneath a weight of ornament. If a parallel is wanted, it can be found in the isolated birds and animals that relieve and at the same time enhance the fine ivory surface of the thirteenth-century Saracenic caskets in the Victoria and Albert Museum.

Rakka, Rhages, Veramin—these names sum up almost all our knowledge of early Persian and Syrian wares, a slender total still, in spite of the undoubted progress made in recent years. Thirty years ago all was vague and obscure beyond the sixteenth century. Since then excavation on the sites of these ancient cities has opened up fresh springs of information, carrying us back at least three centuries. Dated specimens, unfortunately, have seldom appeared, and none are earlier than A.D. 1217. They display, however, an art already mature, and one which cannot reasonably be supposed to be either a mushroom growth or a momentary outburst of splendour. Logic demands that many of the finely potted, painted and lustred fragments from the ruins of Rhages, destroyed in 1220, belong to vessels made and used in the

previous century. But even conjecture halts at this, as far as concerns Persia, at any rate, where the arts, reviving after the destructive wave of Arab conquest, had scarcely gained sufficient strength before the twelfth century to admit of any notable advance in the potter's craft. In Egypt, however, it was otherwise, and we must look to Egypt for the germs of that ceramic skill which afterwards throve so conspicuously in Persian and Syrian soil. In the bazaars of Old Cairo, as early as A.D. 1042, Nasir i Khusrau saw 'pottery of every kind, so fine and so translucent that one saw through the walls of a vessel the hand applied to the exterior. They made bowls, cups, dishes and other objects. They decorated them with colours recalling those of a stuff named bougalemoun, the tints of which varied according to the position in which a vessel was held.'[1] Clearly a translucent ware painted in lustre. The testimony of Nasir i Khusrau cannot reasonably be questioned. Historian, traveller and geographer, he is now regarded by competent authorities as identical with one of Persia's greatest poets; and when such a man states positively in plain prose what he saw at Cairo, we have no right to doubt his accuracy. As well disbelieve Lord Byron when he describes in his letters some striking object in Greece or Italy. We may then rest assured that the Old Cairene potters were able to make in the eleventh century a fine ware, translucent and lustred, and no doubt not less remarkable than the bowl now under discussion. Conversely it is improbable that Nasir i Khusrau had seen anything similar during his previous journeys through Persia and Syria; otherwise he could hardly have failed to mention it. Twenty-six years after the Persian traveller's visit, Fostat and Old Cairo were given over to the flames by the victorious Giaour; partially rebuilt, they were pillaged in 1250 by a Mameluke Sultan; and since then the greater part of the site has been used as a dumping ground for the rubbish of the New Cairo. The successive strata of debris have been patiently searched by Dr. Fouquet, Henry Wallis and others; and Dr. Fouquet, who has published an invaluable study of the pottery unearthed in his excavations, claims to have discovered one piece which could compare with Nasir i Khusrau's description. Two others of the same class seem to have reached him from 'a certain place' in Syria. More may yet be discovered, but even one fragment is a valuable witness to the truth of Nasir i Khusrau's words, and adds strength to the assumption that the art of making fine pottery in the middle ages, including translucent, lustred and, of course, painted wares, developed in Egypt and spread thence into Syria and Persia.

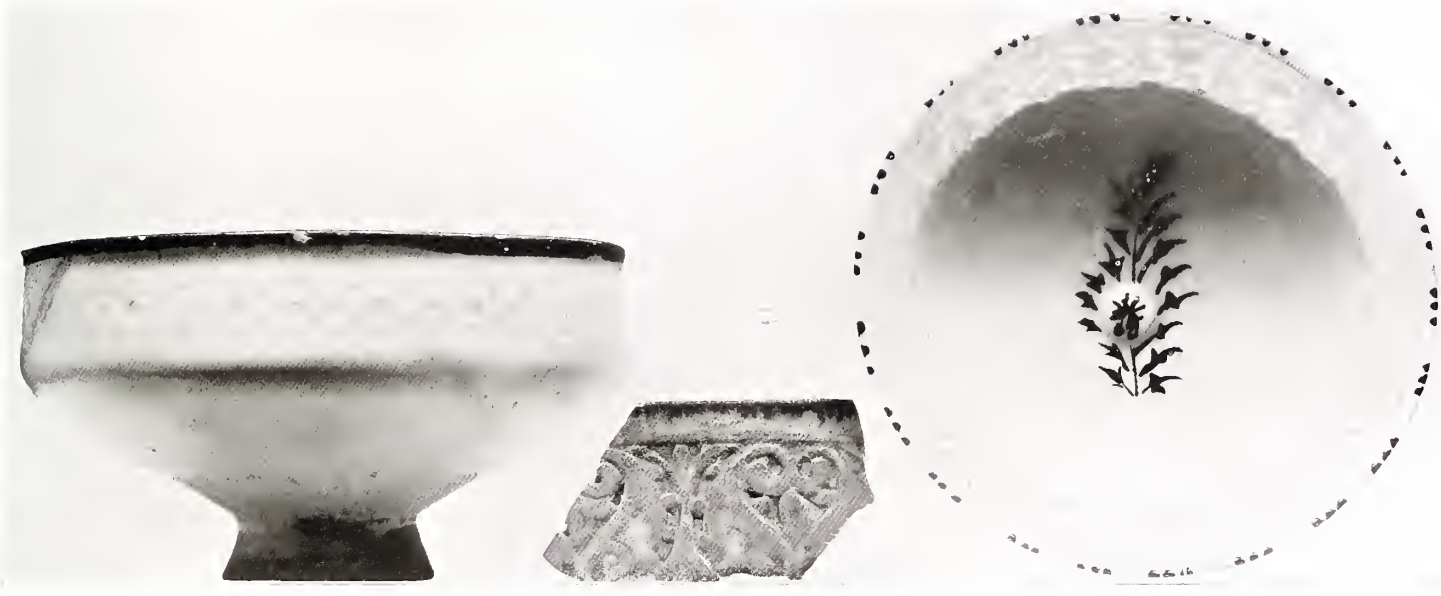
That there exists a certain relationship between our bowl and the translucent ware of Old Cairo scarcely admits of doubt, but how distant and how direct is the descent are questions which cannot yet be satisfactorily answered. In the first place no trustworthy account of its discovery survives, and its reputed Persian origin rests only on the vague assertion of an oriental dealer. There is nothing in the paste, glaze, colours or style of decoration incompatible with either Persian, Syrian or Egyptian provenance. The 'rice-grain' band is equally inconclusive, as will be seen immediately, so that we must be content to regard it for the time being as an early example of what Polonius might have called Perso-Syro-Egyptian pottery, and an important link with those wonderful bowls which arrested the Persian traveller's attention in the eleventh century.

But the interest of the bowl does not stop here. Unique as an almost perfect specimen of 'rice-grain' ware at this early date, it bids fair to decide the origin of this exquisite decoration. The expression 'rice-grain,' inadequate as it is in many cases, is practically the only term we have to describe the ornament on the sides of the bowl. It may be defined as a transparent pattern in an opaque or semi-opaque body formed by cutting out small sections of the paste while it is still soft and plastic, and allowing the clear glaze to fill up the holes. The simplest and the most usual application of this process is in a kind of continuous star pattern, the rays formed of pointed oval excisions which were likened by the French to grains of rice, whence their name *à grains-de-riz* and our borrowed 'rice-grain.' In figs. 1 and 3, however, the excisions are circular, and in fig. 4 they conform to the arabesque design. As a rule, a colourless glaze is employed, but from the earliest times the effect was varied by the admixture of some colouring oxide, as in fig. 4, where the glaze is stained with blue. On Chinese porcelain the 'rice-grain' process is used in various ways, on pure white ware, or in the midst of enamelled decoration where it may serve to light up the foliage, blossoms or fruit of a tree, or more happily still to glaze the windows of a house. The so-called Gombroon wares rely on it entirely for their fairy-like lightness. Like the Chinese, this latter class dates from the eighteenth century; but it is only recently that the Japanese have succeeded in subduing their stubborn materials to this subtle process which they now employ under the picturesque name of Hotaru-de or 'fire-fly style.' On European porcelain its charming possibilities were proved by a French potter at the last Paris Exhibition; but the inevitable cost of an art that demands so much skill and taste prevents its being lightly adopted by our manufacturers. That the idea originated in the Near East and not in China is demonstrated by our bowl, though recent writers on oriental porcelain have been content to leave

[1] Voyage de Nasir i Khusrau, translated from the Arabic by Ch. Schefer, p. 151.



1 3 5



2 4 6

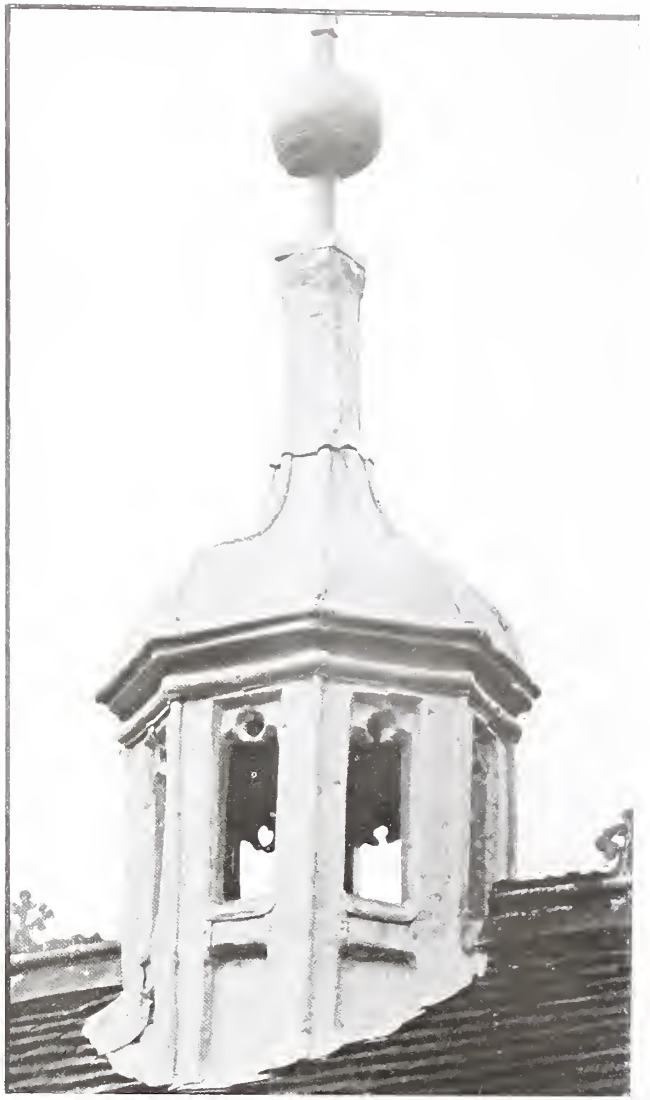
(1) PERSIAN BOWL, DEPTH 5 3 INCHES ; (2) SIDE VIEW OF (1), HEIGHT 3 INCHES ; (3) FRAGMENT FROM RHAGES ; (4) FRAGMENT FROM FOSTAT ; (5) CHINESE PORCELAIN BOWL ; (6) GOMBROON BOWL



(1) HORHAM HALL, THAXTED



(2) CHRIST'S HOSPITAL, ABINGDON



(3) BARNARD'S INN HALL, LONDON
NOW THE MERCERS' SCHOOL

the question undecided, following the inconclusive statement that appeared in the Franks Catalogue of 1876. At that time indeed there was no evidence to warrant a decision; for although no Chinese example could be traced with any probability further back than the eighteenth century, it was equally impossible to assign an earlier date to Gombroon ware, the only Near-Eastern representative of the 'rice-grain' class then known. All doubts, however, might have been dissipated a few years later had we realized the importance of such fragments as figs. 3 and 4, which were discovered at Rhages and Fostat. These two precious remnants of once lovely vessels have awaited for nearly twenty years in the British Museum the coming of their more fortunate contemporary, who now proudly affirms what they in their fragmentary state could barely hint. Meanwhile our increased knowledge of Chinese porcelain, so far from claiming a greater antiquity for the 'rice-grain' wares of the Far East, tends to place their introduction in the reign of Ch'ien-lung (1736-1795) or at the earliest in that of Yung-chêng (1723-1735). Marked examples usually bear the date of the former emperor or that of his successor Chia-ch'ing (1796-1820). A typical specimen is shown in fig. 5, which has the unusually full inscription underneath—Chia-ch'ing san nien ssŭ yüeh chi jih Wang Shêng-kao chih (made by Wang Shêng-kao at the end of the fourth month of the third year of Chia-ch'ing). It illustrates the process as applied to true porcelain, showing the same effect of airy lightness as on the softer Persian material, with the addition of cleaner cutting and greater precision: a doubtful advantage from the aesthetic standpoint, and one which only serves to emphasize the artistic superiority of the deliciously soft and creamy, but no doubt less practical Persian ware.

For purpose of comparison an example of Gombroon ware is given in fig. 6, and it is time that some explanation was made of this term, which has been so freely used throughout. The particular pottery to which the epithet Gombroon has been consecrated by general usage in England is a creamy white and highly translucent substance, described by Mr. Burton in his recent book on porcelain as a kind of 'artificial porcelain apparently made of pipeclay and glass.' It is undoubtedly a kindred material to fig. 1, though its body is of closer grain and considerably harder. The decoration is invariably of the 'rice-grain' order, sometimes relieved by slight ornament in black over the glaze or underglaze blue. The few dated pieces known belong to the eighteenth century, and the manufacture seems to have lasted into the nineteenth. No serious evidence has been adduced to show that it was made at the town of Gombroon, and the name, as in the case of Nanking china and Imari porcelain, is borrowed, no doubt, from the place of export. Gombroon is a port opposite Ormuz, in the Persian Gulf, where the English East India Company established a station about the year 1600, and wares of many kinds, including Chinese porcelain and Persian pottery, were shipped at this *entrepôt* for our home markets. Writing in 1698, Martin Lister compares the porcelain of St. Cloud with 'the Gombroon ware, which is, indeed, little else than a total vitrification,' and Horace Walpole some sixty years later catalogues among his china at Strawberry Hill 'two basins of the most ancient Gombroon china, a present from Lord Vere, out of the collection of Lady Elizabeth Germaine.' The context of both these references implies something distinct from Chinese porcelain, and yet of a translucent and porcellaneous nature—conditions that would be perfectly satisfied by the so-called Persian porcelain of the Shah Abbas period, to which I have already alluded. It is, indeed, unlikely that either writer refers to what is now called Gombroon ware, and which we can only define as a charming product of some unascertained part of Persia, a remote but worthy descendant of the 'rice-grain' pottery of Rhages and Old Cairo.

LONDON LEADED STEEPLES.—III

BY LAWRENCE WEAVER, F.S.A.

THE leaded domes and lanterns of Wren's London churches are not only of great intrinsic interest, but have an important place in the development of the roof idea as applied to towers. The dome of simple curve is a frankly foreign element in English architecture, and became acclimatized only by slow stages. With the cupola of ogee curve it was different. The genius of native building accepted with enthusiasm the ungeometrical and flowing line when it arrived by way of the ogee, in the first half of the fourteenth century. For a time it was supreme, and rioted freely and sometimes absurdly, but mostly in such decorative positions as were afforded by niches and tombs. Hopelessly bad structurally, the ogee arch was rarely powerful enough in its attractiveness to take other than a decorative place. In English mediaeval architecture at least, it never affected external roof lines until Perpendicular times, and then only in rather trivial ways. At King's

College Chapel, Cambridge, which was building from 1446 to 1540, the corner turrets finish with ogee finials, and these, and others like them, were the forerunners of the numerous ogee-roofed turrets of the early Renaissance, such as those at Hampton Court and at Abbott's Hospital, Guildford. Even in the case of the example at King's College, however, there is obviously no intention seriously to employ curves in roof work. Such finials are decorative trivialities, employed to finish rather unimportant elements, such as corner turrets. We have still no evidence of a desire to introduce curves into the crown of a tower. Where a tower was to be topped with a notable feature, a spire composed of straight lines in one combination or another was the only treatment (I except such towers as S. Giles, Edinburgh, and the Cathedral, Newcastle, where curved flying buttresses uphold a spirelet, but these from their rarity can scarcely be regarded as traditional).

The development of Perpendicular tower building tended greatly to the elimination of the spire, as in the Somersetshire churches, where the wealth of pierced parapet and pinnacle took the spire's place.

Had the provision of a stage above the tower proper remained an organic essential of the treatment of church towers, perhaps something in the nature of a great domed lantern would have been evolved in late Perpendicular times on the lines of the lead cupolas on the turrets of Hampton Court. As it is, we have to wait for the full tide of the Renaissance before the dome comes into its own, and to look to Sir Christopher Wren in particular for its noblest expression.

The description 'lantern' applied to such steeples as St. Bene't, Paul's Wharf, deserves attention. The original purpose of a lantern is obviously to give light, and the notable lead lantern of Horham Hall, near Thaxted, Essex (fig. 1), is the best possible example of this use. It is, in fact, a beautiful architectural expression of the same need as is served by the range of vertical roof lights in a modern billiard-room. At Horham Hall the provision of light is the first consideration, and the craft of the plumber is spent on emphasizing the window openings by vigorous vertical and cross lines rather than on beautifying the roof. Horham Hall was built at the beginning of the sixteenth century, and there is nothing in the design of the lantern to contradict so early a date.

At Christ's Hospital, Abingdon, Berks (fig. 2), the lights of the lantern were untouched by the plumber, who spent his energies on the ogee roof, with no little help from the smith on the vane.

The hospital was founded in 1553, so the lantern, dated 1707, marks a period of renewed activity. A pleasant feature of this Abingdon lantern is the placing of lead ornaments on the roof itself. About half way up, gilded crowns stand out and break the ogee outline, and are doubtless examples of many like decorative gaieties which have gone from other roofs with the passage of time and thoughtless repair. Abingdon is rich in lanterns, for the exquisite market house built by Christopher Kempster, who worked under Wren at S. Paul's, has a lantern of great delicacy of detail.

The leaded lantern of Barnard's Inn Hall, now the Mercers' School (fig. 3), is probably as perfect an example as can anywhere be found of the right adjustment of the elements of light-opening and roof. The point where the tip of the ogee joins the finial has been very clumsily repaired, but even with this blemish the composition is altogether delightful. It is complete plumber's work. There is no shirking of the technical difficulties involved in sheeting with lead the mullions of the lights (as at Abingdon, where the wood is left unprotected), and the proportion between the cusped openings and the sturdy mullions could not be bettered.

This lantern, however, is purely an architectural feature. It does not light the hall, and may be regarded, therefore, as of the type of roof flèche, a beautiful example of which was illustrated in THE BURLINGTON of August 1906. The ceiling of the hall is comparatively modern, and it may be that there was in the original ceiling an opening below the lantern, which would in that case have served to ventilate. The 'lantern' idea is altogether absent from the exquisite lead turret roofs of Hampton Court (fig. 4). The richness of treatment there, the wealth of crocket and pinnacle and the great applied roses, make the roofs worthy successors of the most decorative of English lead spires, that of East Harling, Norfolk.

The composition is simple and natural. The lower octagonal stage takes up the lines of the brick turret, and is surmounted by an ogee cupola. As in Barnard's Inn lantern, the feeling is wholly gothic, though the rather nondescript shape of the eight little finials gives an uncertain touch and indicates the arrival of new motives. The marked neglect by Wren of the decorative possibilities of ornamental leadwork cannot be more acutely recognized than by comparing the wealth of detail in the Hampton Court turrets with the sobriety of, say, the lantern of S. Bene't, Paul's Wharf.

Fine detail there is at S. Bene't's, but it is in the wooden cornice mouldings. The leadwork is subsidiary and protective. In Wren's most ornamented steeple, S. Edmund's, Lombard Street, the decorative urns are apart from the structure. At Hampton Court the ornament is organic and has relation to the lines of the roof.

Turning now to Wren's use of the dome in connection with the lanterns surmounting church towers, possibly his finest work is at S. Bene't, Paul's Wharf.

There is a peculiar interest attaching to this



(4) TURRET ROOF, HAMPTON COURT



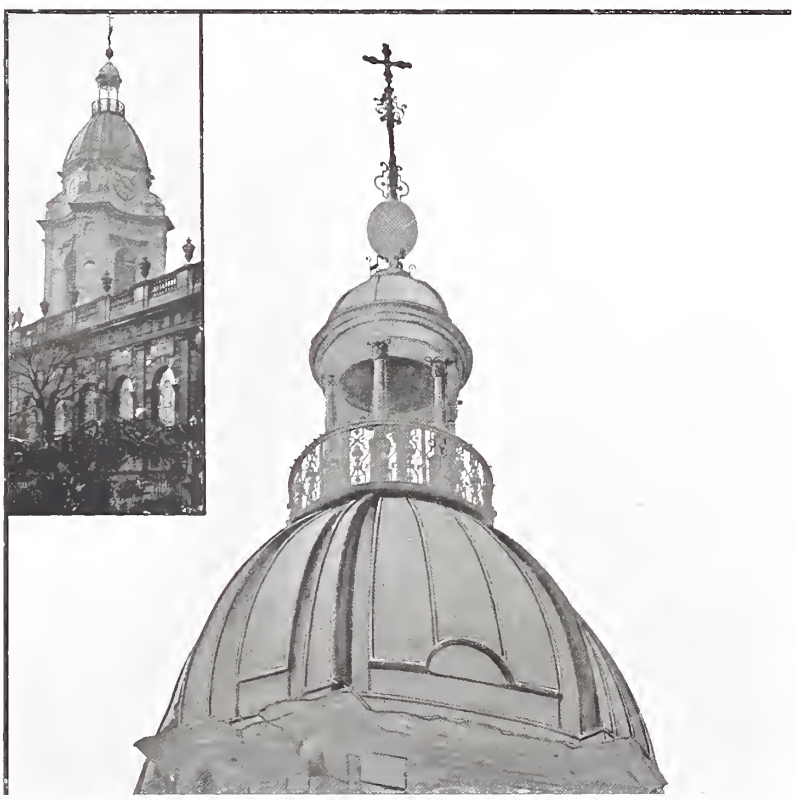
(5) S. BENE'T, PAUL'S WHARF,
WITH S. PAUL'S CATHEDRAL BEYOND



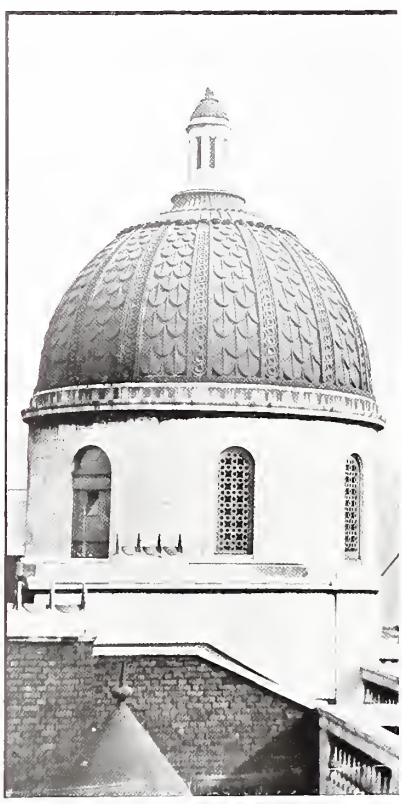
(6) S. EDMUND, LOMBARD STREET



(7) S. NICHOLAS, COLE ABBEY



(8) S. PHILIP, BIRMINGHAM



(9) NATIONAL GALLERY
LONDON

church, as Wren's great predecessor, Inigo Jones, was buried in the pre-Fire church in 1651. Unhappily, his monument was destroyed when the church fell to the flames. The church was re-built by Wren in 1685, and, apart from the exquisite lead lantern, the whole building is a miracle of sane and simple art. The photograph (fig. 5) is of happy effect in showing the little lantern of S. Bene't against the bulk of S. Paul's. It is impossible, within the compass of this article, to do more than touch on this, the greatest of all English leaded domes. It is not, moreover, in the same category as the lanterns of the City churches, with which I now deal in completing my slight survey of Wren's leaded steeples. They all meet the same architectural need, of furnishing a suitable crown to a square tower. At S. Paul's the plan below the dome is circular, and is altogether *sui generis*.

I have in earlier articles insisted on the texture value in lead roofing of the rolls, which make the junction between adjoining sheets of lead. At S. Paul's, Wren has emphasized this surface treatment by having the lead dressed over great moulded ribs. It is a purely constructed decoration, but of interest as suggesting the value which Wren attached to texture.

When writing of domes, one cannot forbear reference to the greatest of all leaded domes, those of the Church of The Holy Wisdom at Constantinople, or avoid some comparison of the characters of Byzantine and Renaissance domes.

Perhaps the outstanding features of Wren's more conscious art are the elaborate lanterns surmounting the domes proper, and the fact that where the dome is seen also from the inside, as at S. Paul's, the inner and outer lines do not agree, the inner line being, of course, to a much flatter curve. In the case of lanterned domes surmounting towers, as at S. Bene't's, this discrepancy does not arise, as the inside of the dome is not visible. It goes, however, to show that Wren's chief idea in S. Paul's dome was to create an architectural feature dominating London, and to establish a relationship between the cathedral and the steeples of the parish churches, rather than to provide a roof to the crossing.

The dome and lantern of the destroyed church of S. Bene't Fink bore a marked general likeness to those of S. Bene't, Paul's Wharf, but with one notable difference.

At S. Bene't Fink the cupola was square on plan, wheras at Paul's Wharf we have a true dome, circular on plan. Wren here goes about his work in a straightforward way. There is no attempt to mask the change from square to round by corner vases or any like device which might have tempted a lesser man, and the steeple is by so much the gainer in breadth and simplicity.

S. Bene't Fink was rebuilt by Wren in 1673 and demolished in 1844. It stood on the south side of Threadneedle Street, where the late Mr. Peabody now sits in bronze. The cupola with lantern was a fine feature of one of Wren's most ingeniously planned churches. The site forbade a rectangular plan, so Wren turned it into a decagon and attached the tower to its western face. It will be noted that this lantern, though similar in design to that of S. Bene't, Paul's Wharf, is smaller in proportion to the cupola, and the cupola lights are less important. The illustration (fig. 10) shows what London has lost in losing S. Bene't Fink.

By way of comparison with Wren's treatment of leaded domes and lanterns, I illustrate Archer's tower of S. Philip, Birmingham (fig. 8).

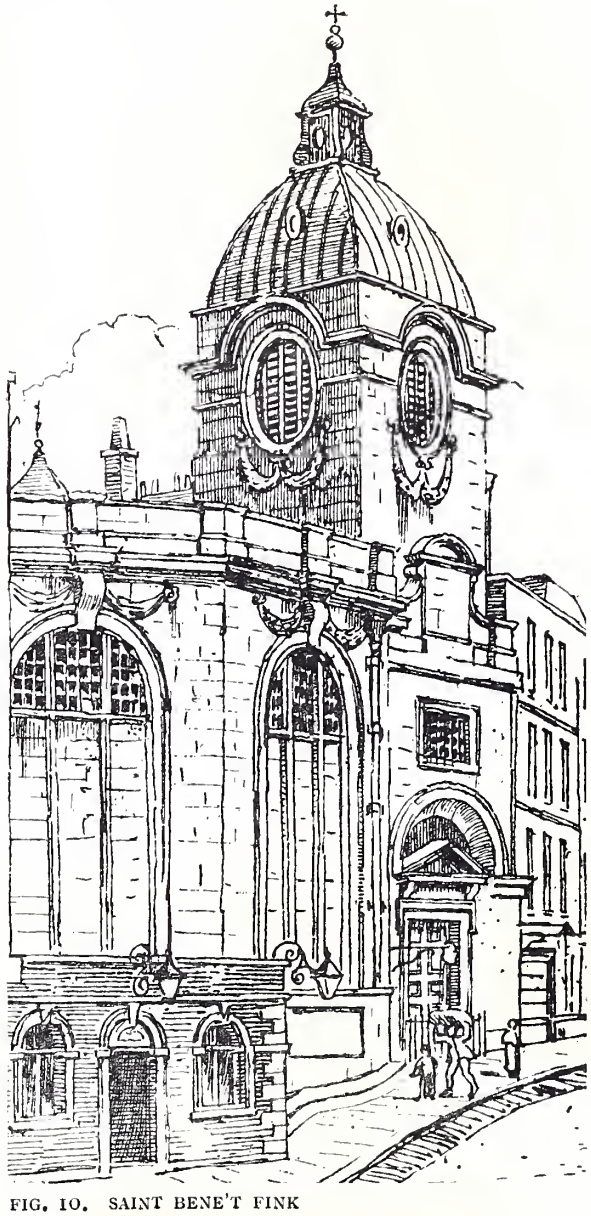


FIG. 10. SAINT BENE'T FINK

The tower proper is certainly the finest part of this spendid composition, but the dome is a very notable achievement. It may be felt that the columns supporting the small cupola are a little attenuated and the balcony railing rather trivial in detail, but, taken altogether, the dome bears comparison with all but Wren's best work. The detail of Archer's leadwork is full and careful. The columns supporting the cupola are cased in lead, which is heavily seamed at the joints. The capitals have elaborate acanthus leaves in gilt cast lead, and the bases are cast in rings and fitted round the columns. S. Philip's is altogether a notable church in a city not too notable for architectural beauty.

The leaded dome of the National Gallery (fig. 9) is very different, but very interesting. Built as late as 1839 by Wilkins, the dry classic detail of the leadwork is almost as far removed from Wren's straightforward, rather thoughtless manner as from the luxuriant crocketting of the best mediaeval work. It shows an appreciation of the value of pattern on bold curved surfaces, even if it fails altogether of an understanding of the right treatment of lead roofs.

Finally, I return to the two Wren lanterns which defy classification perhaps more vigorously than any other of his church steeples.

The lanterns of S. Nicholas, Cole Abbey, and S. Edmund, Lombard Street, may be grouped together by their likeness in curious outline. The former was re-built in 1677 and the latter in 1690. Both are very characteristic work, examples of Wren's wealth of invention. The lantern of S. Nicholas (fig. 7) has been a good deal abused and not altogether without reason. Wren's use of a railed balcony at S. Martin, Ludgate, was a bold stroke which is justified in the result. Hardly so much can be said for the like feature at S. Nicholas, Cole Abbey, and above it Wren seems to have lost himself in a kind of architectural marine store. At S. Edmund, Lombard Street (fig. 6), the lantern is coherent, if a little fretted by the number of flaming urns. It is moreover of admirable proportion, the lantern with its louvred lights forming a satisfactory stage between the tower and the concave spire surmounting it. The word 'spire' in connection with S. Edmund sounds almost ridiculous. Perhaps in none of his steeples did Wren break away more violently from traditional treatment. It is unfortunate that S. Edmund is so little visible. It is only from St. Clement's Lane that it can be seen at all satisfactorily. From Lombard Street the steeple is hardly within sight, so narrow is the street and so lofty the tower.

In closing this third article on London's leaded steeples, I may perhaps be allowed to be grateful to the Editor for giving me so much space for a too little studied branch of Wren's work. The stone steeples, such as S. Mary-le-bow and S. Bride, have been illustrated and described a thousand times, but of the leaded steeples there has been some neglect. I can only regret that it has not fallen to an abler and more experienced hand than mine to attempt to fill the gap, and to establish some kind of relationship between the lead steeples of the Renaissance and those of gothic times.[1]

[1] My thanks for permission to reproduce illustrations are due to Mr. W. Niven, F.S.A. (fig. 10), and to Mr. J. C. Brand (fig. 8) Figs. 1 to 4 are from my collection of leadwork photographs taken by Mr. Galsworthy Davie.

CHARDIN

If the word sensation may be used in connection with any exhibition of the quality of that recently held at Whitechapel, then the revelation of the three paintings by Chardin, in the possession of the university of Glasgow, may be described by that term. *The Woman with a Frying Pan*, which we reproduce in photogravure, was perhaps the most generally attractive of the three, but all possessed those qualities which make Chardin's name count for more and more as our knowledge of painting grows.

We are gradually recognizing that Chardin is one of the world's most perfect oil-painters. He uses the medium with an appreciation of its peculiar qualities as sensitive as that of Velazquez; he knows exactly how much to say and stops when he has said it; his outlook upon nature is at once broad and searching; his sense of tone and atmosphere is infallible; his taste in colour impeccable—and he blends all these gifts so happily that the Dutch masters seem petty in comparison, and the modern *genre* painters poor in quality or clumsy in touch. There is a curious resemblance to Millet in the subject chosen for illustration, both in the actual things represented and the spirit with which they are rendered, yet Chardin's simplicity differs from that of Millet in that it is more equable. He looks on the world with a calm gaze, Millet with an eye that is impassioned, perhaps even indignant. Millet may thus clutch us more vigorously, but it is the quiet firmness of Chardin that will hold our attention longest.

A COPY OF VAN DYCK BY GAINSBOROUGH

The interesting version of Van Dyck's equestrian portrait of Charles I, which is one of the most striking features of Messrs. Shepherd's Spring Exhibition, is given by general but not quite universal consensus of authority to Gainsborough. That it is not by Van Dyck himself is tolerably



CHARLES I, BY GAINSBOROUGH, AFTER VAN DYCK
IN THE POSSESSION OF MESSRS. SHEPHERD BROS.

clear from a comparison with the famous picture of the subject in the National Gallery, and the less known preliminary version at Buckingham Palace. The treatment of the head is sufficient evidence against the authorship of Van Dyck, apart from such details as the treatment of the foliage of the large tree on the right, or the smaller one in the middle distance to the left, and the excessive thinness of the pigment, which has not the peculiar richness of Van Dyck.

Yet if we reject Van Dyck we have no real alternative but Gainsborough. None of Van Dyck's immediate followers had the lightness of hand this picture displays; no subsequent artist except Gainsborough inherited so much of his style and sentiment. His admiration for Van Dyck is shown by his famous saying on his death-bed; Reynolds in his Fourteenth Discourse expressly states that Gainsborough made copies after Van Dyck which bore a striking resemblance to the originals; and his position at court as one of the favourite painters of George III would give him constant access to at least one of the two versions of this famous picture by Van Dyck. At Hampton Court there is a very fine copy by Gainsborough of a Rembrandt portrait; a second turned up, if we are not mistaken, in a London sale-room some half-dozen years ago, and was evidently regarded as an original. A photograph of a copy of a third Rembrandt (No. 775 in the National Gallery), which was submitted to us in 1905, also appeared to be from Gainsborough's hand. The copies of Rubens and Teniers mentioned by Reynolds are no longer known, and Messrs. Shepherd's picture seems to be the single extant work which may be a copy after Van Dyck.

Distinctive marks of Gainsborough's style may be noted in the transparent handling of the extremities of the large trees, a handling which resembles water-colour in its fluidity, whereas the foliage of Van Dyck is laid in with firm flaky touches that recall the manner of Titian. The thistle in the right foreground has its exact analogy in the portrait of General Honeywood recently seen at Burlington House; indeed the whole of the picture to the extreme right is absolutely in Gainsborough's manner, for here, owing to the altered shape of the canvas, he had to rely upon his own powers of invention to fill the added space. Countless other details might be adduced which point to the same conclusion, but to a painter the harmonies of turquoise and silver grey in the sky and the superb audacity of the lustrous bronze of the horse will be evidence enough that we have here the work of a supremely gifted and accomplished colourist. The field of conjecture being thus limited, the style would point definitely to Gainsborough, and to Gainsborough alone, even if no collateral evidence were forthcoming.

A PORTRAIT BUST OF AGRIPPINA.

BY CECIL H. SMITH

WHEN one thinks of portraiture as practised by Greek and Roman artists, one's mind naturally turns to the life-size busts or statues in marble or bronze which occupy a large space in most collections and especially in the great galleries at Rome. The habit of making representations of notable people on a small scale and in other materials was probably already in vogue to a certain extent among the successors of Alexander, as an outcome partly of the growing taste for *genre* in all its phases; but it was left to the artists of the early Roman Empire to develop it more fully. The most familiar form is that of the small portrait busts in onyx or chalcedony, usually from two to four inches high, which are sometimes attached to a circular disc of the same material, and which are usually considered to be *phalerae*—that is, decorations for horse trappings or furniture, or similar purposes. Possibly the idea may have grown out of the art of cameo-cutting. From the cameo in high relief to the *phalera* is but a step, and indeed the *phalera* with its disc background is only an exaggerated cameo. And so we find that in the Augustan age, when the art of engraving portraits in cameo was at its zenith, small busts in precious stone are of not uncommon occurrence.

A bust of this description has just been acquired for the British Museum, thanks to the generosity of a donor who wishes to remain anonymous; it is figured in two views on page 101.[1]

It is a portrait bust of a Roman lady of the first century A.D., carved in plasma (root of emerald of a rich cool transparent green). The nose and both ears are slightly damaged, but except for these minor abrasions, the entire surface is probably as fresh now as it was on the day it was finished. The neck is broken away at the shoulders, so that it cannot now be determined whether the head formed part of a full-length statuette. Probably it was carved as a bust, and may have been intended to stand in a setting of some other material, metal or ivory, in which the drapery and shoulders were suggested: this probability is increased by the fact that the underside of the neck has been drilled to

[1] The renderings of the full face and profile are photographed from a cast in which the nose is experimentally restored.

receive a dowel. The lobes of the ears have been pierced, probably for the attachment of gold earrings.

Among all the sculptures of antiquity which challenge a comparison with it, this bust stands pre-eminent, not only for the consummate art which characterizes it, but in the exquisite beauty of its material. The use of plasma for gem-engraving was hardly known to the Greeks, and seems to have come into vogue under the first Roman emperors; but the gems which have come down to us in plasma are mostly small intaglios: I know of only one other example of a larger sculpture in this material, and that is a fragment in the collection of the late Mr. Wyndham Cook: this gives the forehead and eyes with part of the hair of a woman's head on an almost identical scale, which seems to be from a portrait of the same personage, but which is of very inferior workmanship.

The British Museum head was published in 'Le Musée,' 1905, p. 192, as a representation of Livia. A comparison, however, with the coin types shows that neither the features nor the style of head-dress agrees with this interpretation, but that it must certainly be attributed to Agrippina, the wife of Germanicus. I have given the full-face and profile views of the head with nose restored, side by side with the portrait of Agrippina as she appears in a bronze coin in the British Museum struck by Caligula in her memory; it can hardly, I think, be doubted that the two are identical, and that the similarity of the style points to the coin and bust being contemporary.

The head may thus be claimed as belonging to the greatest age of portraiture, and is a portrait of the chief lady of her time. That it was in antiquity an object greatly prized is probable from the selection of the material and from the enrichment with earrings; but most of all, from the nobility of the art. I know of no portrait of any age, of any material or size, which is more impressive for a certain quiet dignity and largeness of style: idealized it is, no doubt; but the breathing human form is there, and the living sentient force of character, with the emotions that moulded it, are in a subtle way suggested: pathos, loyalty, a modicum of ambition, perhaps, the habit of command, and above all a distinction which is only enhanced by the exquisite material in which the bust is carved. It is the work of a master-hand.

These are the qualities which we should *a priori* have predicated for a portrait of Agrippina. Among all the historical personages of the early Roman Empire, she stands pre-eminent as the most picturesque and attractive personality of her sex: at a period when moral laxity in high places had become the mode, and the wives and daughters of Caesars were no longer above suspicion, the wife of Germanicus figures as a shining example of those virtues which had marked the Roman matron of a sterner age. Of her earlier life we know little, save that she was born about B.C. 14, the daughter of M. Agrippa and Julia, and thus claimed Augustus as her grandfather. After her marriage she accompanied her husband on his campaigns and seems to have been the devoted sharer of his fortunes in more than name: for there seems no reason to discredit the story that in his absence, after a disaster to the Roman arms, she restored order among the panic-stricken and mutinous legions, and saved the command by sheer force of will. The rest of her story reads like a Greek tragedy: the hand of fate, or rather of Tiberius, was heavy against her; the loss of her husband (done to death as she thought at the instance of Julia) was followed by the death of her two sons; and then, the miserable existence at Rome, poisoned by the atmosphere of cruelty, suspicion and intrigue which hung around the court of Tiberius; and, last act of all, the imperial indictment for high treason, her banishment, and death by self-imposed starvation (A.D. 33).

Tacitus says in the 'Annals' (v. 4) that when the charge was brought against her before the Senate, a popular demonstration was made before the Curia in her favour, and that the people carried effigies of Agrippina and of her eldest son. The episode is significant on the one hand of the popularity which was probably one of the causes of her downfall; but it also shows that portraits of her made at this date may be looked for, in spite of the imperial disfavour. After Tiberius's death, when her son Caligula had assumed the purple, he brought her ashes from the island of her exile to Rome, and struck the coin here shown, which is inscribed on the reverse: MEMORIAE AGRIPPINAE. This again might have been (and probably was) an appropriate occasion for the execution of portraits of her; it does not greatly matter to which of the two dates we assign our bust, for the difference in time is very small, and the features of Agrippina were probably well known. Indeed, it is strange to find among the marble busts which have come down to us how very few can be definitely assigned to her. The well-known bust in the Capitol is the only one which gives a really satisfactory resemblance to the coins; and as a characteristic portrait it is not the equal of the plasma.

'Ingens animi, et quae virilibus curis feminarum vitia exuerat': such is the half-grudging praise which the historian bestows on Agrippina. In looking at the newly acquired masterpiece, we may well believe this was true, and yet be tempted to add a panegyric of a more positive kind.



PORTRAIT BUST OF AGRIPPINA IN THE BRITISH MUSEUM

A *CRUCIFIXION*, BY KONRAT WITZ OF BASEL

BY CLAUDE PHILLIPS

I MUST in the first place make the confession that until the very interesting and unusual little panel here reproduced was shown to me by its owner, the Rev. Lewis Gilbertson, I had not devoted any especial attention to the few extant works of Konrat Witz, one of the most individual German painters among those who worked in the first half of the fifteenth century, and as such to be ranked in merit and importance, though not by reason of any closer artistic bond, with the somewhat earlier Lukas Moser of Rottweil, with the contemporary Meister Francke of Hamburg, and as one of the immediate precursors of Stephan Lochner, the master of the unique *Dombild* of Cologne, several figures of male saints in which strongly suggest the influence of Konrat Witz. I knew, indeed, the extensive series of panels by him in the Basel Museum, all of them belonging to a great retable now dismembered; I knew the curious *St. Mary Magdalene and St. Katharine* in the gallery at Strassburg, and had re-made acquaintance with this work, so much more accomplished in technique than it looks at first sight, in the recent Düsseldorf Exhibition of Primitive German Art. I knew also, but had not for some years seen, the little *Holy Family in a Church* of the Naples gallery. In hazarding the ascription of this little panel to Konrat Witz, I rely chiefly, however, on the admirable series of articles devoted to the subject by Dr. Daniel Burckhardt of Basel. The most important of these is contained in a sumptuous and unfortunately very scarce work, the 'Festschrift zur Erinnerung an Basel's Eintritt in den Bund der Eidgenossen.' The full account and description that it gives of all works by Konrat Witz then (in 1901) known to exist is completed by a series of excellent reproductions, which are luckily on a relatively large scale. The point of departure, the foundation, indeed, of Dr. Burckhardt's demonstration, is the one work by Konrat Witz—putting aside certain recently discovered fragments of the Basel retable—that I have not yet seen, and unfortunately the one which is of the most crucial importance in connection with my present attribution. This is the altarpiece executed for the Chapel Nôtre-Dame des Macchabées, of Geneva, by the master, in 1444, as a commission from François de Mies, nephew of Cardinal Jean de Brogny, two large and important wings belonging to which have survived, not unharmed by Calvinistic vandalism, and are now in the little-visited Musée d'Archéologie attached to the university of Geneva.

One of these panels bears the inscription: 'hoc opus pinxit magister conradus sapientis *(sic)* de basilea MCCCCXLIIII'—'this work was painted by Master Konrat Witz of Basel in 1444.' It is in this very year that I would place the *Crucifixion* here reproduced. In his 'Studien zur Geschichte der Altoberrheinischen Malerei' ('Jahrbuch der Königlich Preuszischen Sammlungen,' 27ter Band, s. 179), Dr. Burckhardt, in introducing two hitherto unrecognized fragments of the Basel retable—an *Angel of the Annunciation* and an *Ecclesia*—gives new information of high importance with regard to the life and career of Konrat Witz, and also as to his father, Hans Witz, whom he identifies with that '*Hance de Constance, paintre*,' who in his early days had resided in France (at Nantes), and in 1424-25 had been in the service of the splendour-loving Philippe le Bon, duke of Burgundy, by whom in those years he had been sent on missions to Paris and Bruges. The essential dates of the two painters' lives are thus, for the first time, more or less precisely fixed, and the course of their development is, from extant works, at least indicated, though obviously many gaps remain to be filled up. Another contribution to the subject is the article 'Zu Konrat Witz,' written by Herr Robert Stiassny in the same 'Jahrbuch' (27ter Band, s. 285). This introduces yet another important fragment of the Basel retable, a *Queen of Sheba before King Solomon*, which is to be found in the rich collection of Count Hans Wilczek, at Schloss Kreuzenstein in Lower Austria. There may be other literature of importance on a subject with which German art and German connoisseurship is just now so much concerned, but, if so, I am not acquainted with it. The dimensions of the little *Crucifixion* now introduced by me are: height 13½ in. by length 10¼ in. (sight measure), or in decimal notation, height 0·34 by length 0·26. It is painted on panel in what is known as the old Flemish technique, that is in oils, on a tempera foundation painted upon a ground of white chalk or gesso. In a good many places, alas! the surface is defaced and this gesso ground is clearly visible. But the little panel has suffered no material restoration, and in the uninjured parts, which are fortunately many, the painting has an enamel-like consistency, an unimpaired freshness and brilliancy. It is the astonishingly vivid and realistic treatment of the landscape background, the in the first half of the fifteenth century hardly to be paralleled feeling for atmosphere and aerial perspective, which first led me to the idea that the *Crucifixion* might be by Konrat Witz. Had he not in the *Miraculous Draught of Fishes* of the Geneva altarpiece—as can be seen even in a photographic reproduction—shown himself a landscapist not more than equalled in truth and *finesse* of observation, though surpassed in beauty and variety, by the brothers Van Eyck themselves? In hardly any other painting of this early date would it be possible to point to such graded colour and true perspective of cloud in a

sunset sky, to such observation of light in its play upon the surfaces of water, to such accurate notation of rock-form, of tree and shrub, to so spirited a rendering of the infinitesimal figures grouped on the sward and under the trees, and of the boats which dot the lake both in the nearer and the farther distance. The touch in the trees in our picture is identical with that to be noted in the Geneva piece; the rendering of rock-formation is identical with that in the less subtle and less well-preserved *St. Christopher*, which forms part of the Basel retable; the same curious treatment of loose stones, pebbles and shrubs distinguishes both landscapes. These scarcely visible yet thoroughly understood and *mouvementé* groups of figures to which I have just referred are a feature of both—and are to be found nowhere else, so far as I am aware. Some difficulty may be felt at first in reconciling the types, the facial peculiarities, the draperies of the various figures with those in the accepted paintings of Konrat Witz; but a nearer examination will, I think, aid the careful investigator to get over these. And then the accepted works of the Basel master are not so easy at first sight to reconcile with each other.

The strange, mask-like faces, the curious hieratic gestures and attitudes of the figures which fill the panels of the Basel retable belong to an earlier period of Konrat Witz's practice, and only with some effort, with some good will, can be made to fit in with the conception of the painter formed from the Geneva panels. And again, the little *Holy Family in a Church* of the Naples gallery shows an elongated type of head in the Holy Women which accords better with the types in this *Crucifixion* than with those in the Basel and Geneva pictures. The kneeling figure in that panel of the Basel retable which, perpetuating an ancient legend, represents the centurion Antipater before Julius Caesar, bears a really startling resemblance, notwithstanding an entire divergence of motive, to the kneeling figure of the donor in our panel.

Though the artistic idiosyncracy of the painter of the *Crucifixion*—whoever he may be—is of the strongest, and too definite to be wholly dominated by that of any predecessor or contemporary, he betrays unmistakable marks of certain influences—and of just those that the Konrat Witz evolved for us by Dr. Burckhardt might be expected to undergo. The *mise-en-scène*, and, indeed, the whole conception, will at once remind the student of the Van Eycks, and more perhaps of Hubert than of Jan. Unless I am greatly mistaken, there is here to be traced a strong reminiscence—to put the case as moderately as possible—of the little *Crucifixion* by Hubert Van Eyck (but not entirely from his hand) which is in the collection of Baron Franchetti, at Venice, and is reproduced in the 'Jahrbuch der Königlich Preuszischen Sammlungen' (26ter Band, s. 113). The Virgin and St. John in Hubert's picture may well have suggested those, in feeling, and even in aspect, very similar figures in our *Crucifixion*. Still nearer is the crucified Christ, however, to the corresponding figure in the representation of the subject by the Master of Flémalle which is now in the Kaiser-Friedrich Museum, at Berlin. And this master's name has often been mentioned of late in connection with that of Konrat Witz—especially in connection with his *St. Mary Magdalene and St. Katharine* at Strassburg, which has many technical peculiarities in common with the work of the strong, austere Fleming, who stands midway between the Van Eycks—but nearer to Hubert than to Jan—and Van der Weyden. The resemblance of Witz's *Holy Family in a Church*, at Naples, to the productions of Jan Van Eyck, and particularly to the '*Madonna* of Ince-Hall,' has been pointed out both by Dr. Burckhardt and Herr Stiassny. The painter of this *Crucifixion* is sometimes a master of facial expression, as in the exquisitely pathetic Christ, and the Holy Women who mourn with a quietude so touching; but sometimes, as in the figure of the donor (so Eyck-like in pose and in the treatment of the splendid crimson robe), he falls back upon the mask-like treatment of face and features that so repels us at first in the Basel retable. The flesh-tints are in every case but one those very pallid ones, slightly heightened with a delicate carmine, to which Dr. Burckhardt has called attention, the face of the dead Christ being absolutely pallid and the head inclined sideways and forward, like a broken lily. The one element of the little picture which has no direct analogue in the German, or indeed in the specifically Flemish, art of the time is this group of the Holy Women, who stand finely draped and rhythmic in attitude at the foot of the Cross. The Virgin herself is robed all in lucent azure, the figure to the left in citron yellow with white head-gear, that on the right in brilliant uncompromising scarlet, similarly relieved. This scarlet is indeed the one false chromatic note in what would otherwise be a beautiful harmony. It is not a Flemish or a German colour—nor are the draperies, indeed, Flemish or Teutonic in fold: the whole conception of this particular group has something alien about it. If we remember, however, that Hans Witz, the father of Konrat, was that '*Hance de Constance*' who, while in the service of the duke of Burgundy, must have become acquainted with the Italo-French or Italo-Burgundian art of such men—Netherlanders in origin, though not in training—as Melchior Broederlam and Jean Malouel (or Malwel), and may have known, moreover, that of the great Pol de Limbourg and his brothers; if we bear in mind that this 'Hance' was thus necessarily steeped in the traditions of the art practised in France and Burgundy in the first years of



THE CRUCIFIXION, BY KONRAT WITZ OF BASEL
IN THE COLLECTION OF THE REV. LEWIS GILBERTSON



FIGURE FROM THE SARCOPHAGUS IN THE
COLLECTION OF SIR FREDERICK COOK, BART.



THE ADORATION OF THE MAGI, BY LO FIL DE MESTRE RODRIGO
LENT TO THE NATIONAL GALLERY BY THE VICTORIA AND ALBERT MUSEUM

the fifteenth century, we shall, I think, understand. Konrat Witz, too strong an individuality to be a conscious eclectic, in the later sense of the word, is nevertheless—even as we thus have him, perhaps imperfectly, before us—perceived to be an ultra-sensitive, whom, on the one hand the art of the Van Eycks, and perhaps of their kinsman, the Master of Flémalle, but on the other the Italo-French modes as practised by the Netherlanders acclimatized in France, have affected. But for all that, he consults nature at first hand, and most lovingly—coming nearer to her in some respects than any man of his time, and surprising in his naïve and necessarily tentative way some of her most secret beauties. To find a parallel for this treatment of landscape in German painting, it is necessary to pass on until one comes, some sixty years later, to Albrecht Dürer—nay, to pass on beyond this mighty, unflinching realist to Altdorfer, whose landscape art has just this lyrical *Stimmung* that the greatest of German masters does not, in his treatment of nature, command. All along I have been assuming, although I cannot at present go beyond assumption, that we have in the beautiful lake scene which constitutes the background of the *Crucifixion* a study from some inlet of the Lake of Geneva. It is on this ground, but also on that of the relative maturity of the technique generally, that I have put forward the year 1444—the year of Konrat Witz's residence at Geneva, and that of the great altarpiece of Notre-Dame des Macchabées—as the date of our picture.

But according to Dr. Burckhardt, he resided between the years 1412 and 1427 at Constance. Should it be proved that this lake-view gives the painter's immediate impression not of the Genfersee but the Bodensee, we should be compelled to put the date of the *Crucifixion* back some seventeen years at least, and it would then stand forth a still more remarkable product of primitive German art. Taking into consideration the points of technical and other resemblance between the landscape of the *Crucifixion* and that most remarkable one of the *Miraculous Draught of Fishes* at Geneva, I cannot believe that any such period of years divides them, or that the former panel belongs to the earlier phase of Konrat Witz's style. For all its primitive freshness and its delightful savour of the art that seeks itself as it advances, I cannot but believe that this is one of the last of the Basel master's works, painted at his zenith, as it is shown in the Geneva panels.

PROFESSOR JOSEF STRZYGOWSKI ON THE THRONE OF ST. MAXIMIAN AT RAVENNA, AND ON THE SIDAMARA SARCOPHAGI

BY EUGÉNIE STRONG

FEW mediaeval works of art are more justly admired than the ivory throne of St. Maximian, preserved in the treasury of the cathedral at Ravenna. The panels of the exterior are adorned with scenes from the Old and New Testaments, and afford a striking example of narrative art. On the front of the throne the four evangelists are grouped in pairs to either side of John the Baptist, each figure being placed in a niche formed by two columns surmounted by an arch in shell form. Though the throne cannot be earlier than the sixth century A.D., the classic poses and the drapery of all five saints are evident reminiscences of a period when the human figure was the main problem that occupied sculptors. It is on these front figures, then, that Strzygowski has been shedding fresh light in a paper read on his behalf by the compiler of this note at a recent meeting of the Hellenic Society, and published in the April number of the 'Journal of Hellenic Studies' (pp. 99-122).

Strzygowski, the distinguished champion of Graeco-oriental influence in late antique and in mediaeval art, had already in his work on Mschatta[1] claimed the throne as the product of a Graeco-Syrian art centre like Seleukia, or more probably Antioch. But this was on the ground that the forms and the style of ornament presented marked analogies to Graeco-Syrian art. He now goes a long way towards definitely establishing his theory by pointing out that the five saints arranged in three larger and two intermediate narrower niches are clearly connected with the five figures—similarly spaced and, moreover, disposed within similar shell niches—which form a constant feature in the decoration of the long side of certain Graeco-Asiatic sarcophagi known as the 'Sidamara group' from the provenance of the largest example.[2] These monuments range in date from the Antonine period (*e.g.*, the 'marriage sarcophagus' in the Palazzo Riccardi) to the third and fourth centuries. They are all remarkable for their heavy architectural forms and luxuriant decoration. When Strzygowski first drew attention to their importance in his book, 'Orient oder Rom,

[1] In 'Jahrbuch der Königlich Preussischen Kunstsammlungen' for 1904.

[2] Cf. 'Monuments Piot' IX. Plates xvii-xix (with text by Th. Reinach).

(1901), he was mainly concerned in proving the oriental character of the ornament, where effect is no longer dependent on modelling and consequent diffused light and shadow, but where the borer has supplanted the chisel, so that modelling becomes of secondary importance, while the flat surfaces stand out in sharp contrasting colour against the deep black hollows. This 'light and dark' style Strzygowski believes originated in Mesopotamia, whence he also derives another characteristic feature of both sarcophagi and throne—namely, the shell-niche. This niche, so typical at a later date of the art of Islam, occurs neither in Greek nor Egyptian architecture, whereas 'the ancient soil of Mesopotamia is the original home of the brick wall divided on the outside by flat, on the inside by rounded, niches' —a style of wall construction which, 'translated into stone, first makes its appearance in the great temple buildings and *Nymphaea* of Syria and Asia Minor.' Presumably, therefore, it is to an art centre influenced by this region that we should refer the group of sarcophagi which developed the niche motive as its type, and monuments which, like the Ravenna throne, retain this motive as late as the sixth century.

So far Strzygowski had said little concerning the figures, which, though at times sufficiently powerful and vivid, were yet, on the majority of sarcophagi, executed in a summary and even coarse manner. Some two years ago, however, I chanced, in the collection of Sir Frederick Cook at Richmond, upon certain fragments of singular beauty which had evidently belonged to a Sidamara sarcophagus, though they surpassed all known examples both in style and technique. I at once communicated to Strzygowski the existence of these fragments, and by their help he now set himself to examine the statuary motives on this class of sarcophagi, and showed that, in opposition to the oriental character of the ornament, the figures betrayed a purely classic tradition deriving directly from Praxitelean and even Pheidian models. The sarcophagi may be as late as the third or fourth century, yet, strangely enough, the prototypes of the figures are found neither in the Hellenistic art of the first century A.D., nor in the *baroque* of Rhodes or of Pergamon, but mainly in the art of the fourth century B.C. Among the Richmond fragments are examples of the nude which come near to the *Hermes* of Praxiteles, and draped figures which are closely akin to the *Muses* on the basis from Mantinea, to the 'mourning women' on the famous sarcophagus found at Sidon, in Syria *(Les Pleureuses)*, and to the lovely veiled figure at Dresden known as the *Matron of Herculaneum*. From these observations Strzygowski concludes that the sarcophagi which thus exhibit a purely classic tradition alongside of a distinctly oriental system of decoration have their origin neither in Greece nor in Rome, nor even in Ephesus or any other district of Western Asia Minor, but in the Graeco-Asiatic angle which lay nearest to Mesopotamia, and had Antioch as its art centre, from whence the closely cognate Ravenna throne must also derive.

Strzygowski also succeeds in explaining the remarkable arrangement of the figures within three niches and two narrower connecting interspaces, that obtains on both throne and sarcophagi. The clue to the arrangement he finds in the beautiful fragment of an ivory diptych, with the archangel Michael standing at the top of a flight of steps (British Museum). From the nature of its technique and ornament, it is easy to surmise that this ivory also has a Syrian origin; in the treatment of the drapery it evinces points of contact with the throne of Maximian, while, like both throne and sarcophagi, it shows the typical arrangement of a single figure within a niche. But it also presents a new and unique feature in the six steps which lead up to the height of the bases of the columns. Now, as Strzygowski shows, the figure, if kept in the plane of the top step, would have been thrown back into shadow, and thus lost its significance; or if projecting forward, as actually happens, the lower part of the body would naturally recede towards the background. To obviate this difficulty, the sculptor has placed his figure with the feet covering three steps at a time, in a posture which is frankly impossible. Whence comes this unsuitable motive? The solution of the problem Strzygowski finds in those Pompeian wall-paintings of the fourth style, which derive from the architecture of the Greek theatre, and in which the figures, placed within a doorway on a flight of steps, are imitated from actors on the stage. An analogy to this interpretation is afforded by that of Karl Holl,[3] who detected in the sculptured screen, or *ikonostasis* of the orthodox church, a survival of the *proskenion* or *scaenae frons* of the ancient theatre, and suggested, accordingly, that characteristic features of the Greek liturgy such as the εἴσοδοι are none other than the acts of the Hellenic drama. With the help of the Pompeian paintings, moreover, the architectural setting on sarcophagi and throne becomes clear. The three larger niches represent the actual doors of the stage wall, and the narrower niches the interspaces between the doors.

It is naturally only in a great city that the motives of stage architecture could influence painting and sculpture, and in this fact Strzygowski finds a further proof of the Antiochene origin of his sarcophagi, of the throne, and also of the British Museum ivory, 'in which the motive of the theatre steps has been so strikingly

[3] 'Archiv für Religionswissenschaft,' ix, p. 365 f.

preserved.' For at Antioch we find united the various characteristics that manifestly influenced this whole series of monuments; it was a brilliant and luxurious city where the drama would flourish and the theatres would be magnificent; it was a Greek art centre and yet was in close contact with the further orient.

Such are the main points in Strzygowski's thesis of an Antiochene school, represented by the Sidamara sarcophagi and by certain Christian ivories. One question, however, forced itself upon me as I translated or read his paper, and must have occurred, I think, to many who were present at the meeting. How, namely, does Strzygowski explain the existence, as late as the third or fourth century A.D., of a school of sculptors who could so refashion ancient classical types that Strzygowski himself, in the presence of the Richmond fragments, feels reminded, in one case, of a statue of Our Lady in the Annunciation of some gothic cathedral; in another, of a figure on Or San Michele, or on Giotto's Campanile; in yet a third, of a prophet conceived by some master of like power and originality to Donatello? Strzygowski searches for the prototypes of these figures in a remote past, because, he says, such creations 'are incredible in the Roman period.' At the same time, so profound an art critic as Strzygowski need scarcely be reminded that, in any work of art, the type reproduced accounts only very partially for the total effect. He himself shows, in the present paper, that a classic model of supreme excellence like the original of the *Matron of Herculaneum* can in the hands of artists less inspired than those of the Richmond sarcophagus, degenerate into mere caricature.[4] Copying at its best is only academic: its highest quality is accuracy; but the most skilful copyist's work even of Augustan or Hadrianic times certainly carries no suggestion of the spontaneous vitality of either a Giotto or a Donatello.

Now Strzygowski, in opposition to Riegl or to Wickhoff, has formed so low an estimate of the creative power of the late antique that his brilliant theory of an old tradition of classic figure sculpture, surviving in the cultivated cities of Syria, seems inadequate to explain such phenomena as the Richmond figures, which, as he himself admits, are 'creations' in the true sense of the word. Nay, even the persistence of a tradition of figure sculpture is incomprehensible if we are to accept Strzygowski's assertion, repeated in many books and articles, that Hellas and Hellenism succumb to the influence of the orient, whose progress is marked, according to him, by the disappearance of the figure in favour of mere ornament. Yet the Sidamara sarcophagi, the Ravenna throne, the ivory diptych with the archangel, are all examples —ranging from the second to the sixth century A.D.—that show figure and ornament in distinguished and even triumphant alliance. If the beautiful Richmond fragments induce Professor Strzygowski to think more highly of the creative ability of the period which he is himself daily re-discovering, it must be counted as not the least of their merits.

Two side issues that arose in connection with the paper may be mentioned here. The existence of the beautiful but unknown fragments at Richmond show once more the unexplored and unsuspected wealth of our English private collections, a point to which I ventured to draw attention in my introductory remarks. On the other hand, Miss Gertrude Bell, the distinguished Syrian traveller, in commenting on Strzygowski's theories, took occasion to point out that, in view of the growing recognition of Syria as one of the most influential art centres of antiquity, England should now attempt to create an adequate Graeco-Syrian collection. At Berlin, for instance, in the Kaiser Friedrich Museum, the admirable façade of Mschatta can be studied practically in its entirety, and Strzygowski's recent contributions alone show what an impulse this great typical monument has given to Graeco-oriental research in Germany.

[4] 'Journal of Hellenic Studies,' 1907, p. 106.

AN EARLY VALENCIAN MASTER

THE absence of early Spanish paintings from our national collection is in some measure compensated for by the existence of two examples of the Valencian school among the treasures of the Victoria and Albert Museum.

The great altarpiece purchased in 1864, depicting the *Life and Martyrdom of St. George as patron of Aragon*, is well known, doubtless, to most visitors to the museum. The other painting, acquired in the following year, is an *Adoration of the Magi*, signed 'Lo Fil de Mestre Rodrigo,' and is at present loaned to the National Gallery. Both works typify currents in the artistic production of the Mediterranean side of Spain in the fifteenth century: the altarpiece, in what may be called the gothic style, reflects, as do also many paintings from the adjacent Catalonia, South German influence, but in scenes of unparalleled and terrible intensity; the *Adoration*, now reproduced for the first time,[1] is a complex presentment by a native temperament of non-Spanish elements—of a

[1] Plate, page 108. In Riaño's 'Catalogue of the Art Objects of Spanish Production in the S. Kensington Museum,' 1872, the approximate size of this work is given as 5 ft. 8 in. in height, 4 ft. 10½ in. in width. It is in oil upon panel, not upon canvas as is there stated.

passably Netherlandish Madonna, of Italian Renaissance ornament and edifices of divers styles and nationalities.

The Holy Family is depicted before and to the left of a ruined building intended to be of classical architecture. The Blessed Virgin, who bears the Infant Christ upon her right knee, is clad in a red dress and a voluminous pale green mantle; beyond them Joseph leans upon his staff within a doorway. The kneeling king wears a red tunic worked with various devices in gold, over a robe of dark green brocade, with black sleeves, and the ends of his long 'false' sleeves of linen are tied together at the back. His companions stand upon the right of the picture; the second king is in a dark golden robe trimmed with ermine, a long red mantle and a hat of the same colour, within the brim of which a crown is fixed, and upon which there hangs a medal; the third wears a kind of dalmatic of striped red and gold, worked with gold and sewn with pearls, and a fanciful turban-helmet, in which is set a cameo. The scene is watched from a staircase leading to the upper storey of the ruin by two youthful figures. At the back, a semi-circular loggia with fluted cupola looks out upon an estuary with shipping, upon the further side of which, at the foot of a mountain, stands a walled city. Among the trees upon the near bank is a ruined tower, and nearer still is a troop of horsemen, one of whom carries a banner of St. George. At the extreme right of the picture a five-storied circular structure stands upon some high ground; on the left, in a hilly landscape, a stag is being hunted and a horseman crosses a bridge.

The colour-scheme, though rich, is a subdued one; the artist's realism is shown, not only in his choice of types, but in the rendering of shadows and effects of light and shade. In general effect the work is powerful and accomplished, though the drawing, of the hands more especially, leaves much to be desired.

Extremely valuable when it is remembered how divided as to a Spanish attribution might be the verdict of connoisseurship, is the signature on the stone upon which the Madonna rests her feet. Of the painter that signed himself in Valencian dialect[2] 'Lo Fil de Mestre Rodrigo,' absolutely nothing is known. His artistic genesis can only be surmised from the internal evidence of the work itself, in the light of what is known of the Italian and Northern influences at work at Valencia in the late fifteenth century. It were rash, however, to insist upon such points as the introduction of classical architectural forms and antique reliefs side by side with Italian arabesque panels of the developed Renaissance, and with the pointed roofs, gables and the half-timbered structure seen through the loggia. Better evidence of the artist's acquaintance with the work of foreigners is his knowledge of the technique of oil-painting. In its arrangement the composition recalls a panel of the once splendid altarpiece of the Constable Pedro of Portugal (in the Museum of Antiquities at Barcelona), which dates from 1464-66.[3] From a comparison of the two works it appears probable that the 'Son of Master Roderick' grouped his eight figures after those of the Barcelona picture. There the Madonna is upon the left, the kings face her on the right, and two small figures watch the scene from a door and a window high in the background. The only substantial alterations in the grouping are that St. Joseph stands behind the Madonna and that the ox, the ass and a horse are introduced into what is a somewhat narrower composition.

Striking details of the work are the strongly marked types that do duty for the three kings. As, doubtless, they are portraits, one may be pardoned for suggesting an identification of perhaps the most individual of the three. The lineaments of the second king—he is seen three-quarter face—bear a strong resemblance to those of James II of Aragon (1458-79) in a portrait reproduced in Carderera y Solano's 'Iconografia Española.'[4] As, however, the date of this *Adoration* would appear to be *circa* 1500, the portrait, if of this monarch, would be a posthumous one.

The history of the panel cannot be carried back earlier than 1853. It is doubtless the work described by Passavant,[5] the property of an Italian ecclesiastic at Valencia; he supposed the painter to have been son of the Master Rodrigo who in 1494-5 executed the lower range of choir-stalls, with carved panels depicting the conquest of Granada, in the cathedral of Toledo. Carderera also appears to have been acquainted with a work or works of the artist and his father.[6]

[2] In the use of the Castilian form 'Rodrigo' may lie the key to the artist's extraction.

[3] Reproduced in Sanpere y Miguel's 'Los Cuatrocentistas Catalanes,' ii, 58.

[4] Vol. ii, pl. 46. This work is in the possession of the ducal house of Villahermosa at Madrid.

[5] 'Die Christliche Kunst in Spanien,' p. 85.

[6] 'Discursos praticables del nobilisimo Arte de la Pintura... por Jusepe Martinez,' pp. 5-6. 1866. The passage in question ('of Lo Fils de Mestre Rodrig) and of his fa her there exists a valuable painting in which firmer draughtmanship and greater strength of colour are apparent,') is hopelessly garbled in Baron de Alcahalí y de Mosquera's 'Diccionario biografico de Artistas Valencianas,' pp. 283-4, 1897. Carderera is there quoted to the effect that several previously mentioned anonymous works are by Mestre Rodrigo. The truth would appear to be that the latter, if a painter, has no artistic existence apart from that impl ed by his son's appellation.

THEORY, OR *THE GRAPHIC MUSE* ENGRAVED BY BLAKE AFTER REYNOLDS

BY KATHARINE A. McDOWALL

THE engraving here reproduced forms the frontispiece of Prince Hoare's 'Inquiry into the Requisite Cultivation and Present State of the Arts of Design in England' (1806), a rare volume not in the British Museum, interesting in itself and doubly interesting as containing this unrecorded work of Blake after a design by his Antichrist of Art, Sir Joshua Reynolds. How Blake came to make this—his only and at first sight unaccountable—reproduction of a Reynolds, and to take his share in a volume which exalts Strange and Woollett, Reynolds and the portrait painters—the very engravers and artists whose style he abhorred—is an inquiry the answer to which throws some light on an obscure period of his life and the little-regarded friendships of those years.



But first, considering the rarity of the book, a word as to its contents may not be out of place. It consists of three sections. Part I, 'Of the Advantages arising from the Cultivation of the Arts, and of the Methods most conducive to their Advancement,' deals with the 'influence of the Arts on the morals of a people'; Part II deals with the 'Establishment, Design, and Progress of the Royal Academy of Arts, and its Annual Exhibitions'; Part III, 'Of the Powers of English Genius, conducive to Excellence in the Arts,' with the history of Art in England and its chief exponents in painting, sculpture, architecture and engraving. REYNOLDS, as Hoare usually prints him, is hailed as the greatest European painter of his day; Gainsborough is only 'placed above the common level of industrious talent'; but perhaps the most interesting remark in the book is the statement that 'the French are become collectors of English prints,' and, a little further on, that the 'annual sum, amounting from fifty to a hundred thousand pounds,' formerly paid by English collectors for French engravings, has now been diverted to the works of English engravers.

Turning to the problematical connection of the names of Blake and Reynolds, we find that from 1804-1809, as may be inferred from the almost complete cessation of engraved work, the former was busied with the designs for Blair's 'Grave,' and with most of those pictures which, in the latter year, formed the famous exhibition for which the Descriptive Catalogue was written.

Between 1805 and 1817 no original engraving by him is known, and of hackwork in the shape of engravings after others' designs none is recorded by Mr. W. M. Rossetti between 1804 and 1809. The frontispiece, therefore, forms a link between the years in which he was believed to have laid aside the graver and that in which he again took it up. Why then, once more, should he have resumed it amid the pressure of other work in order to reproduce a picture by that artist whom, artistically speaking, he most hated? The key to the problem lies in some sentences of Blake's letters to Hayley, which reveal the interesting fact that in 1804 Blake was in constant correspondence with the author of the book, Prince Hoare. The occasion of this intimacy is unknown, for none of their earlier letters have been preserved; perhaps they met at the Academy, where, as late as 1817, Blake was to be found drawing from the antique. Be this as it may, on February 23rd, 1804, we find him writing to Hayley: 'I inclose likewise the "Academical Correspondence" of Mr. Hoare the painter, whose note to me I also inclose. For I did but express to him my desire of sending you a copy of his work, and the day after I received it, with the note expressing his pleasure in your wish to see it. You would be as much delighted with the man as I assure myself you will be with his work.' The book referred to is Hoare's 'Extracts from a Correspondence with the Academies of Vienna and St. Petersburg on the Cultivation of Painting, Sculpture and Architecture,' published by him as Foreign Secretary to the Royal Academy in 1802 (his predecessor in that office, by the way, was no less a person than James Boswell). A month or two later (April 7th and 27th) Blake, again writing to Hayley, gives some details of a proposed scheme, 'as yet an entire secret between Mr. P. (Sir Richard Phillips the

publisher[1]), Mr. H. and myself, for a new Review, which may be call'd a Defence of Literature against those pests of the press, and a bulwark for genius, which shall, with your good assistance, disperse those rebellious spirits of Envy and Malignity.' The review never took shape, but when Hoare's new book was ready for the press the publisher was Richard Phillips, the engraver William Blake.

But no amount of friendly intercourse would have induced Blake to engrave a work of Reynolds' for a book on art had he not thoroughly approved of the work in question. He must have recognized that the voice of the Foreign Secretary of the Royal Academy could be heard in the land when that of William Blake, *Pictor Ignotus*, was inaudible, and so have been ready to do his part when Hoare declared before the world that art was not a toy in the hands of the great, but a living power, conferring honour on those who worked with and for her, instead of being honoured by their patronage. In his attitude on this point indeed, Hoare deserves to be called the Ruskin of the Georgian era. His criticisms of contemporary art may be inadequate, his enthusiasm for the Carracci raise a smile, but his claim to rank among those who in an age of blindness have eyes to see is expressed in the concluding sentences of the 'Inquiry,' a call to Englishmen to awake from their apathy and to be 'the first in the solemn restoration of the ARTS of DESIGN to the illustrious purposes they have, once in the world, achieved; by the public authorized direction of their powers to utility and social civilization; by the dedication of them to national virtue and glory.'

Turning to the frontispiece, 'sketched from the picture by Sir Joshua Reynolds on the ceiling of the Library of the Royal Academy,' we find before us a somewhat difficult problem. The original picture, painted by Reynolds for the ceiling of the new Somerset House in 1779, was set in an oval frame, and considered the principal ornament of the rooms assigned to the Academy. An anonymous critic cited by Mr Graves ('Catalogue of the Works of Sir Joshua Reynolds,' Vol. iv, p. 1480 zz) describing the apartments in Somerset House, wrote of it: 'The piece possesses a most beautiful lightness, and the figure seems rather to hover on the air than to have any settled seat.' *Theory*, as the figure is here called, sits poised on airy clouds, clad in loose draperies of bluish white, and holding in her right hand a scroll bearing the inscription 'THEORY is the Knowledge of what is truly NATVRE,'[2] while her left supports her upturned head. When the Academy migrated first to the present National Gallery, afterwards to Burlington House, the picture, released from its oval frame, went with them, and down to the year 1906, hung in the Diploma Gallery between Marco d'Oggiono's copy of the *Last Supper* and Poole's *Wounded Fugitives*, with Maclise's cartoon for the *Battle of Waterloo* and G. F. Watts's *Death of Cain* for near and most inappropriate neighbours. It has now been removed to the Council Room.

Three smaller versions of the *Theory* are known, the whereabouts of which cannot now be traced, though it is much to be hoped that they may some day emerge from obscurity; to these we shall return later. So far the history is plain enough, but with the engraving issued by J. Grozer in 1785, six years after the original was painted, difficulties arise.[3] Grozer represents it as it then was, let into an oval on the ceiling of Somerset House, but on the right arm of the figure appears a bracelet, and from her head a pair of compasses protrude like horns, while her scroll reads 'Theory of painting.'

What was the authority for these changes? Two explanations are possible: (*a*) that with the sanction of Sir Joshua the bracelet and compasses were introduced by the engraver for decorative reasons, while the inscription was shortened from motives of convenience; (*b*) that he was working from one of the other replicas, which, as Mr. Graves has pointed out to me, were in Reynolds's studio at the time. On the whole it seems probable that Grozer was engraving from the actual ceiling, as the bracelet is absent in his first proof, and must therefore have been a deliberate addition, probably to break the long line of the right arm; the compasses, however, are present in the first as well as the final state, and to account for them is far from easy. They may, however, have appeared in one of the replicas, and have been incorporated with the more important version.

One more puzzle remains, namely, the three conflicting titles of the picture, one of which was used during the artist's lifetime, the two last shortly after his death. The evidence for the three is as follows:—

(i) *Theory*.
  (*a*) 1780, the anonymous writer of the 'Description of the Apartments at Somerset House,' already cited.
  (*b*) 1785. Grozer's engraving.

[1] Of this man, schoolmaster, publisher, and sheriff of London, an interesting sketch is given by Gilchrist. He was, like Blake, a strong republican, and was imprisoned in 1793 for selling Paine's 'Rights of Man.' Imprisonment had no effect on his principles, and his venture, the *Monthly Magazine*, to which many distinguished writers contributed, was a bulwark of the Radical party in politics and literature. His subsequent acceptance of a knighthood and shrievalty are difficult to reconcile with his previous career.

[2] Blake in his engraving has omitted all but the first word, obviously to do away with the unsatisfactory effect of a crowded inscription in an outline drawing on a small scale.

[3] The engraving by S. W. Reynolds (1820) is a mere reproduction of Grozer, and is therefore no independent authority for the bracelet and compasses, although, curiously enough, the title is altered to *Design*.

(*c*) 1796, when a replica was sold at Greenwood's as *Theory of the Arts*. (The same replica was sold at Christie's in 1868 as *Theory of Painting*.)

(*d*) 1845. Catalogue of The British Institution, No. 163.

(*e*) The apparently continuous tradition of the Royal Academy.

(ii) *Design*.

(*a*) A second replica sold at Greenwood's in 1796.

(*b*) The engraving by S. W. Reynolds, a small reproduction of the Grozer engraving under an altered title. This name has been adopted by most modern writers on Reynolds.

(iii) *The Graphic Muse*.

1806, in the present volume. Prince Hoare was then Foreign Secretary of the Royal Academy and an enthusiastic admirer of Reynolds.

Each of the engravings, it will be seen, gives the picture a different name; and the frontispiece, the only one whose title is unsupported by other authorities, is likewise the only one true to the original in omitting the bracelet and compasses. Although a mere outline sketch, its greater dignity is due, first to that quality of line which was Blake's special gift, secondly to the absence of the oval in which the picture was then set, and in which it was otherwise engraved. In his attempt at restoring the shape, Blake proves that he had never seen the original apart from the oval frame, by making the picture look squarer than is really the case; the engraving therefore does not represent the actual shape, only that which would be inferred from the misleading form of the oval. Another consequence is that Blake, not having seen the clouds hidden under the frame, has filled in the corners with cloud-forms of his own, with breaks that suggest such depths beyond as appear in the pages of the *America* rather than the vague melting lines of the original.

Technically, the lines of the engraving, broad in the shadows, finer in the lights, with a slight use of stippling for inner markings, recall a phrase applied by Burne-Jones to the works of Michelangelo, 'he uses a pen as if it were a chisel,' and illustrate Blake's own description of his style in the Public Address prefixed to the engraving of the Canterbury Pilgrims, 'not smooth'd up, and niggled, and poco-pen'd and all the beauties paled out, blurred and blotted' in the style of Blake's artistic enemies, Strange and Woollett, 'but drawn with a firm and decided hand like Michael Angelo, Shakespeare, and Milton.' Blake's *Graphic Muse* suggests a nobler than Reynolds, and is sister to the Sibyls of the Sistine rather than a frigid eighteenth century allegory.

Hoare's 'Inquiry,' then, is a rare volume containing criticism sometimes worth reading, suggestions even now worth considering; but its chief interest lies in its frontispiece, in the problem of the name and attributes of the original picture —above all, in the connection of the names of Blake and Reynolds. In 1804 we find Blake snatching a few moments from 'engraver's hurry, which is the worst and most unprofitable of all hurries,' to tell Hayley of his plans for a literary review to be conducted by Hoare and himself (with occasional help from Hayley, if the poet will be so good) in collaboration with the proposed publisher, Phillips. Two years later, when Blake had apparently laid aside the graver, and the project for a review has come to nothing, we find him engraving the frontispiece for a book written by Hoare and published by Phillips, which claimed for art with the voice of authority what Blake demanded in an unknown tongue, a higher place than she had yet attained in England. And if Reynolds's *Theory*, graceful as she is, seems to us an unworthy embodiment of Hoare's appeal, we may recognize in the engraving an instance of Blake's readiness to give up personal prejudices in the cause of art, as well as an illustration of that creed which, in theory at least, Reynolds shared with him, a belief in the artistic supremacy of Michelangelo.

NOTE.—Through the kindness of Mr. Algernon Graves, F.S.A., I have recently seen a new piece of evidence (the earliest existing reproduction of the *Theory*) that the bracelet and compasses, whether due to the taste of J. W. Grozer, or adapted from one of the smaller replicas, were never present in the original. In the sketchbook of the painter Edward Francis Burney (cousin of the author of 'Evelina') once the property of the late Archdeacon Burney, is a drawing of the *Theory* as it appeared on the ceiling of Somerset House; against the drawing is written 'Library, 1780.' As in the case of the engravings, the figure has a squat and ungraceful look, too broad for its height, due to its position on the ceiling of the Library and to the oval frame (not indicated by Burney) which cut off much of the cloud-setting of the original; but the sketch, powerful, vigorous and accurate even to the indication of the whole long inscription on the scroll, conveys a truer idea of the original than any of the engravings, while its date gives it considerable historical value.

NOTES ON VARIOUS WORKS OF ART

THE MINIATURE BY GENTILE BELLINI FOUND IN CONSTANTINOPLE

LAST year[1] I communicated to this paper a short notice regarding a remarkably fine miniature by Gentile Bellini, which I had found in Constantinople. It had a Turkish inscription: 'Work of Ibn Muezzin who is a celebrated master among the Franks.' I left it to the linguists to decipher these cryptic words, but I felt convinced that sooner or later the correct reading would be

[1] See THE BURLINGTON MAGAZINE, Vol. IX, page 148

discovered and that it would confirm my opinion that it stood for Gentile Bellini.

Dr. Sarre of Berlin, who published an interesting article about the miniature in the *K. Preussischer Kunstsammlung* in Berlin, was at that time of a similar opinion. He has now published a short supplementary article in the last number of the same journal, the following extract from which is most interesting, as it actually proves that Ibn Muezzin stands for and means Bellini. He writes as follows :—

'A short time after the publication of my article, Professor Heinrich Brockhaus in Florence wrote to me saying that according to his opinion Ibn Muezzin was no other than Gentile Bellini ; the proof was in the following transcriptions :—

Bellini=ibn bellin
bellin=μπελλιν
μπελλιν=μουεζζιν (muezzin)
bellini=ibn muezzin

The Persian translation of Bellini (son of Bellin) into Ibn Bellin needs no comment. Regarding the second transcription, Professor Gardthausen of Leipzig (one of the greatest authorities on Greek epigraphy), to whom I communicated the suggestion of Dr. Brockhaus, has been kind enough to give me the following explanation : 'The Greek at that time pronounced, just as now-a-days, the β=v. I cannot say for certain how ancient this transcription is ; in any case it may be supposed to date from the fifteenth or sixteenth century, and that is what is of importance for our present purpose.' The word 'Bellin' could therefore not be written in Greek otherwise than as μπελλιν. But the Greek letter π was at that time written in a form very much like the Greek υ or the Latin w, and could easily have been misread as ου. The letters λ and ζ show also in our day a certain similarity which was still greater in the fifteenth century. Hence it was possible that the word μπελλιν could be read as μουεζζιν without any difficulty.

I imagine the whole thing happened as follows : on the miniature there was an inscription in Greek letters, either on the back or somewhere on the margin, that it was a work of the celebrated Frankish master Bellini, or rather Ibn Bellin. This inscription threatened to disappear or to be cut away when, at the end of the sixteenth century, the owner cut down the edges and pasted it into an album.

This man had no idea of the personality of Gentile Bellini or of his short stay in the Turkish capital once, a hundred years before. Deceived by the prefix 'Ibn' which suggested an oriental name, he read instead of μπελλιν the word out of his own language and familiar to him, μουεζζιν, and thus on the small label which he put on instead of the old inscription, the famous Frankish master Bellini or Ibn Bellin became the mysterious Ibn Muezzin, i.e., the son of the prayer-caller.

Thanks to the brilliant interpretation of the inscription made by Heinrich Brockhaus we have therefore now full proof of the former hypothesis. We possess in the charming miniature portrait of the young Turkish calligrapher an undoubted original of Gentile Bellini dating from the time of his visit to the court of the Sultan in the year 1479-80.' F. R. MARTIN.

GERMAN IRONWORK

THE Fine Art Society may be congratulated on an unusual and attractive exhibition. The explanatory note contributed by Mr. A. Wallace Rimington to the catalogue draws attention to a recent great awakening in Germany to the beauty of the national ironwork. It may fairly be said that no such awakening is needful in this country. Our museums, and notably South Kensington, have long been active in acquiring rich examples, but the bulk of the best of them are foreign. The exhibition is catholic and spread over a long period. The later Renaissance work is not very interesting or representative, but the mediaeval and early Renaissance locks, handles, hinges, etc., are a liberal education in the best work of the smith.

The outstanding features of the work are the amount of tooling and engraving on the flat surfaces and the general absence of punched ornament when compared with contemporary English work. There is also in the locks a greater application of pierced and repoussé work to the face of the frames. The general impression one takes is that the German craftsman got a bigger effect for his labour than his English brother.

The bulk of the collection consists of the smaller objects, but the larger things have peculiar beauty, notably some gratings. In one round-headed example a delightful effect is won by the interlacing of round rods curled and twisted in a sober, delicate fashion. There are also a few grilles made by piercing simple patterns in sheet iron, and the effect is helped by some engraving on the strap-work that remains. One that has been gilt and outlined in brown has a delightful appearance now that time has dimmed it.

There is a great number of key escutcheons of all periods, and we are struck by the great size of some of them, in fact by their undue proportion to the actual keyhole.

Another marked difference from English work is the absence of handle roses such as we have at the Beauchamp Chapel, Warwick, where tracery work is cut in strong relief out of the thickness of the plate.

Altogether the exhibition is a most valuable one for all interested in the metal-working crafts. We suppose it is too much to hope that it will be acquired by the South Kensington Museum. Probably it will fall to an American millionaire.

Having once got it into England we shall regret if it goes out again.

A SKETCH BY RUBENS

WITH reference to the sketch by Rubens in the possession of Mr. Frank Sabin, which was reproduced in the April number of THE BURLINGTON MAGAZINE, Mr. Claude Phillips points out that it is not connected with the famous series of paintings in the Louvre, but with a projected series represented the *life* of Henri IV which was never carried out, but for which similar sketches of other subjects exist at Hertford House.

THE UMBRIAN EXHIBITION AT PERUGIA

THE works of art created by the Umbrian genius are now collected and exhibited in the Historic Palazzo de' Priori, where they find an asylum well adapted to their origin and their traditions. The response to this admirable idea of certain eminent art lovers was universal, while the Pope, the Governor, and private collectors, both Italian and foreign, have sent and are continuing to send objects of artistic interest. From Assisi come tapestries, by special permission of the Pope, and the silver plate from San Francesco, which hitherto was difficult to see, since it was shut up in the cupboards of the sacristy, and has never before appeared in an exhibition. From Foligno come pictures by Alunno; from Spello, together with other paintings, the marvellous *Virgin* which Pinturicchio painted in his youth; from Montefalco pictures by its painter Melanzio; from Gualdo, by its painter Matteo; from the republic of San Marino several pictures of the Umbrian school; from Paris some precious pictures by Fiorenzo di Lorenzo and by Perugino; from Gubbio paintings and a tazza by Maestro Giorgio; from Deruta other paintings by Alunno and a pavement of the year 1524, found some months ago, which from its originality and the skill spent on it is unique of its kind and constitutes the greatest attraction in the section of ceramics. From every other country town in Umbria, such as Rieti, Corciano, Spoleto, Terni, Narni, where the Renaissance artist wandered, leaving traces of his skill, come pictures by Bernardino di Mariotto, by Tiberio d'Assisi, by Piero della Francesca and by others so that the whole of Umbrian art, from its beginning to its highest development, is amply represented.

Superb copes, damasks and brocades come from the churches, convents and monasteries, with specimens of lace and Perugian fabrics with figures of animals, griffins and other symbols, which have been found in private collections and ought to restore to the Umbrian weavers a reputation unrecognized by many and by others underestimated. I have not space to speak of the arms, the medals, the seals and the coins of Todi, Gubbio, Spoleto and other towns, constituting the collection of Umbrian numismatics, which will hardly be brought together again.

Interesting, too, is the show of gold and silver smiths' work, of bronzes and the splendid chalices of the twelfth century, the monstrances, and especially the silver crosses with chiselled and enamelled ornaments of the masterly design and delicate execution of the celebrated Giulio Danti and Roscietto, who are not at present as well known as their merit deserves. Intaglios, coffers and sarcophagi of the fifth and sixth centuries form another section, and not less worthy of admiration are the illuminated books contributed by libraries, convents and Benedictine monasteries, once so numerous in Umbria.

The exhibition has also a section devoted to modern artists, in which reproductions of antiques of value and artistic interest are shown in appropriate surroundings, and the majolica factory which has existed in Deruta for the last five hundred years will decorate one of the finest rooms with a pavement. MILZIADE MAGNINI.

FORTHCOMING EXHIBITIONS

THE British Committee of the 'Golden Fleece' Exhibition at Bruges, which is to open on June 15th, invite those who possess important objects or relics immediately connected with the Order or its members, and would be willing to lend them, to communicate with the hon. secretary at 47 Victoria Street. Portraits, especially when displaying the collar and badge of the Order, are desirable, except in the case of Charles V and Philip II, of whom adequate representations have already been secured.

AN exhibition of unusual interest will be held on June 5, 6, 7 and 8 in the gardens of Aubrey House, Campden Hill, by permission of Mr. William C. Alexander. The exhibits will comprise antique lace, embroidery, miniatures and other objects of artistic or historic value, and among the contributors and moving spirits will be Mrs. Herringham, Mr. George Salting, Lady Layard and Mr. Fitzhenry. The beautiful gardens of Aubrey House will be open to visitors, and there will be performances of maypole and morris dances during the exhibition. The hon. secretary is Miss R. F. Alexander, and there is a strong committee, including Mr. W. G. Rawlinson and other well-known art lovers.

IT seems probable that the folk-play to be acted in the Abbey Grounds, Bury St. Edmunds, during the week from Monday, July 8th, to Saturday, July 13th, will be the best that Mr. Louis N. Parker has yet produced. As at Sherborne and Warwick, the work of preparation—the making of costumes and properties, the designing of the scenes and all the other branches of the enormous activity necessary to produce a spectacle of this kind—has

been carried out by the people of Bury St. Edmunds itself, so that the pageant will be a genuine result of the working of the corporate spirit of the town. The scene of the play will be the ground of the ruined abbey where St. Edmund was buried. It is needless to say, perhaps, that one of the most important episodes will be the martyrdom of St. Edmund by the Danes, and the discovery of his head in the forest miraculously guarded by a wolf. A later episode shows the translation of his body from London back to the abbey and its burial with great pomp in the shrine. Episode IV will interest readers of Thomas Carlyle, as it deals with the Abbot Samson who is the central figure of his 'Past and Present'; while later episodes carry the story to the dissolution of the abbey. Bury St. Edmunds being so close to London and possessing so many relics of its historic past, besides the attractions offered by the pageant, the attendance promises to be even greater than that at Sherborne or at Warwick; and it may perhaps be pointed out that any artistic effort which enlists in this manner the service of all classes, and is a direct expression of local patriotism, is worthy of the attention of all who believe that art was not intended only for the few.

LETTER TO THE EDITOR

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,— In THE BURLINGTON MAGAZINE Jan. 1907, p. 243f., Mr. Claude Phillips attributes with sagacious arguments the little *Piping Faun* at Munich and the *Tempesta di Mare* at Venice to Palma Vecchio. Please to remark that I, in the 'Repertorium für Kunstwissenschaft,' 1900, p. 394f., and (with illustrations) in the 'Monatsberichte für Kunstwissenschaft," München, 1902, p. 426, have already expressed the same opinion. For the rest, it is perhaps not without interest to remark that Mündler ascribed the Faun not with all precision to Palma Vecchio; his words are only: (he is) worthy of the youth of Tizian or Palma Vecchio, 'der Jugend des Tizian oder Palma vecchio würdig.' Cf. 'Recensionen und Mitteilungen über bildende Kunst,' Wien, 1865, p. 365.

I have the honour to remain, Dear Sir, Yours truly, DR. WILHELM SCHMIDT.

[Mr. Claude Phillips wishes us to say that he was unacquainted with the two articles in question, but is glad to find that he is in agreement with Dr. Schmidt.]

ART BOOKS OF THE MONTH

DRAWING AND PAINTING

ALFRED STEVENS ET SON ŒUVRE. Par Camille Lemonnier. Suivi des Impressions sur la Peinture par Alfred Stevens. Brussels: G. Van Oest. 80 francs.

IT must be nearly thirty years since M. Camille Lemonnier first wrote of Alfred Stevens. Then Stevens seemed to be at the height of his fame; now he is dead, and for the artists of to-day, though not for collectors, is hardly more than *magni nominis umbra*. Stevens indeed might almost be said to have died with the Second Empire, although his success outlasted it for more than ten years and his life for more than thirty. It is with the *toilettes* of the court of the Empress Eugénie that his name will be everlastingly associated, it was in her circle that his talent shone most genially, and it is for that reason perhaps that M. Lemonnier's magnificently illustrated book is a memorial rather than a biography.

On the painter's early life and on those brilliant years before Sedan our author writes with his accustomed ease and sympathy, but when the period of trouble and disappointment sets in the record grows more uncertain, like the reputation of Stevens himself. Perhaps the story was not an easy one to tell in words, yet none the less we are sorry that the opportunity for telling it was not taken. Whatever our ideals of painting, we have to admit that Stevens was a consummate master of his craft, and in a memoir so splendidly produced as this, the story of his latter years might well have been told as clearly as is that of his youth and early manhood. The fine series of large reproductions omits his later and weaker paintings with much better reason; for we are thereby enabled to trace the painter's course from the beginning to the culminating point of his career, and are made possessors of the cream of his work.

The 'Impressions sur la Peinture,' a collection of scattered thoughts on art put together about the year 1886, is a document which resembles in many respects the utterances of Whistler. We find in both artists the same high concern for the independence and the technical perfection of their craft, the same disdain both for untrained naturalism and uninspired classicism. 'Il faut formuler esthétiquement et non imiter servilément.' 'Bien que le soleil donne la vie à la couleur, il est brutal en plein midi et devient anticoloriste.' 'En regardant la palette d'un peintre on sait à qui l'on a affaire.' 'Il faut apprendre à voir comme en musique on apprend à entendre.' 'J'aimerais mieux avoir peint quatre vessies et une palette comme Chardin que l'Entrée d'Alexandre à Babylone de Lebrun.' And lastly we may quote a sentence which sounds like a premonition of the writer's own fate: 'Si l'on pleure la mort prématurée d'un peintre, il faut aussi quelquefois pleurer celui qui, pour son art, vit trop âgé.'

C. J. H.

ORIGINAL DRAWINGS OF THE DUTCH AND FLEMISH SCHOOL IN THE PRINT ROOM OF THE STATE ROOM AT AMSTERDAM. Parts 9-10. London: Williams and Norgate. £1 15s. per part.

THESE two parts complete Dr. Moes's sumptuous publication, which should be invaluable as a work of reference to all collections containing Dutch and Flemish drawings. These last instalments are among the most interesting of all, for they contain specimen drawings by some of the most famous of the artists of the Netherlands—Gerard Terborch, Jan Steen, Paul Potter, Ferdinand Bol, Adriaen van Ostade, Snyders, and the elder Breughel—while the landscape painters are represented by examples of Wynants and Hobbema. As in a previous part, Lely appears as no unworthy successor to Van Dyck, his study of the robes of the Chancellor of the Garter having a largeness of style which many of the others lack. Among the portraitists Crispin de Passe, Jacob de Gheyn, J. Wiericz and B. W. Vaillant figure prominently, so that there is no lack of variety in the selection. What gives it peculiar value, however, is the extraordinary skill with which the facsimiles have been executed. For all practical purposes they are equal to the originals, whether the method imitated be chalk or pen-and-ink or water-colour, and we have still so much to learn in the critical study of the Dutch school that these reproductions of authentic specimens have a value quite apart from their intrinsic excellence.

We wish someone would undertake the same patriotic task on behalf of our English draughtsmen.

PERUGINO: By Edward Hutton. London: Duckworth. 2s. net.

MR. HUTTON makes no claim to completeness for his little essay on Perugino, but the subject is one to which his temper is naturally sympathetic, and the result, though it contains little that is novel, gives a fair picture of the artist both in his strength and his weakness. Mr. Hutton's style is well adapted to convey that sense of vast height and recession, of airy tranquil space, to which Perugino owes most of his charm; yet with all this sympathy, he is no blind admirer; indeed, he perhaps slightly underrates Perugino's marked skill as a painter. Ruskin's liking for the cheerful burly Michael in the National Gallery was no sentimental caprice.

MISCELLANEOUS

THE BRASSES OF ENGLAND. By Herbert W. Macklin, M.A. London: Methuen and Co. 1907. 7s. 6d. net.

SO little that is new about monumental brasses has come to light since the Rev. H. Haines published the final edition of his work on the subject in 1861 that the fact of its being out of print is the only justification for the volume under notice.

It is an open secret that one of our best-known authorities has long been engaged upon a new edition of Haines, but until it sees the light, as we hope it soon will, students must be content with such a book as Mr. Macklin's.

This is not Mr. Macklin's first essay in the field, since he published an elementary manual of monumental brasses seventeen years ago which is still in print. But the volume before us takes a wider view, and is based upon a different plan, by which the brasses are dealt with under particular epochs styled Edwardian, Plantagenet, Lancastrian, Yorkist, Tudor and Elizabethan. It is doubtful what advantage is gained by such an arrangement, since neither the style of the memorial nor the changes of costume and armour correspond with such epochs.

Apart from this the book is fairly well done, though somewhat unequal in places, and the ecclesiastical sections, as usual, are rather amateurish. Mr. Macklin is also hardly careful enough in his versions of the inscriptions, and the attempt to print them in a contracted form has produced a large crop of blunders. There is further no need in a book like this to wrestle with 'genouillières,' 'coifs de mailles,' 'infulx' and other like terms when simple English equivalents can be substituted with advantage.

The illustrations on the whole are excellent and well chosen, but we should have liked more done after the style of the Buslingthorpe and Trotton brasses, which show the slab as well. Sir John Dabernoun the elder deserves a better figure, while those on p. 59 from King's Sunborne are far too large.

PRACTICAL WOOD CARVING. By Eleanor Rowe. London: B. T. Batsford. 7s. 6d. net.

THE author's experience as manager of the School of Art Wood Carving at South Kensington, has been of good service to her in the compilation of this admirable manual. The stress she lays on the constructive element in woodwork is commendable, while the selection of examples leaves nothing to be desired in either variety or aesthetic interest. Indeed if art could be taught at all by the means of books, it could be taught by such a book as this, in which experience and common sense are inspired by good taste. It is natural, perhaps, in a work of this kind that special attention should be paid to the richer forms of ornament, rather than to those periods in which the carver restricted himself to designs based upon the perfect spacing of simple lines and geometrical forms in which the purely ornamental is reduced to a minimum. This apparently simple work opens

up problems more complex than those with which the average student is capable of dealing, and the author has doubtless done right in limiting herself to the side of the art of wood-carving from which it may be most pleasantly and readily approached. It is a book everyone interested in the subject ought to possess, and deserves a more extended notice than we have space to give.

STUDIEN AUS KUNST UND GESCHICHTE. Friedrich Schneider: zum siebzigsten Geburtstage gewidmet von seinen Freunden und Verehrern. Freiburg im Breisgau: Herdersche Verlagshandlung. 50 m.

THE name of Friedrich Schneider is not so well known in England as in Germany. Few scholars and critics have had so much influence, both inspiriting and guiding, as the priest of Mainz, in honour of whose seventieth birthday this stout and handsome quarto has been compiled by more than fifty of of his friends and admirers. His writings have not achieved European notoriety, because, as Dr. Joseph Sauer points out in his introduction, Schneider's ideal is not the volume, but the newspaper article and the monograph; and his influence has been exerted by these means, by his written 'opinions' and conversation, and his personal force. Architecture, liturgiology, ecclesiology, archaeology and many other branches of learning have been his province, and the bibliography compiled by Erwin Hensler reveals a great variety of subjects handled in a very large number of articles. The status and organization of modern art, moreover, have received his attention, and general topics have been handled by him with breadth and wisdom. The contents of this volume of tributes are too varied to be even commented on in the space at our disposal. It must suffice to say that they deal with a great number of the studies fostered by the recipient of the volume, and are mostly written by the leading scholars and connoisseurs of Germany.

MANUALE D'ARTE DECORATIVA. ANTICA E MODERNA. Alfredo Melani. Milano: Hoepli. 12 lire.

THIS excellent and profusely illustrated little specimen of Hoepli's Art Manuals has much to commend it to students of Italian art, for it sums up in a convenient form the history of decorative art so far as it is concerned with Italy from the pre-classical period right up to the present day. More than that it can hardly be said to do. The art of the East of all periods, the art of the Aegean on non-Italian shores and islands, and the art of Western and Northern Europe are touched upon but lightly, or not at all. On the other hand the Etruscans, the Romans of the Empire, the Lombards, and the mixed civilization of Sicily receive proper attention; and since the book covers so much ground which is comparatively speaking little known, we may pardon many omissions in fields which have already been traversed again and again by others.

THE THAMES FROM CHELSEA TO THE NORE. Drawn in lithography by T. R. Way, with descriptive text by W. G. Bell. John Lane. 42s.

IT was laid down by one of Whistler's critics that the Thames is beautiful from Maidenhead to Kew, but not from Battersea to Sheerness; and though much water has flowed under the bridges since Whistler began to study the river, they still suffer from a tendency of the modern artist, which, in the fluvial sense at any rate, is upward. Mr. Way's devotion to the Master has carried him far, and successfully, in the other direction, and he has published a series of thirty lithographs of the lower Thames, which is as admirable as it is refreshing. A dinner at Greenwich, a week-end in the powder magazine at Purfleet and several sunny afternoons at Gravesend and Rotherhithe are the sum of my own experiences down stream, but I doubt if there are many Londoners who are so widely travelled even as this, or the charms of the lower river would be much more talked about than they are. As it is, Mr. Way's pictures must come almost as a surprise—for even those views of the London that everybody knows have something in them that is not likely to be seen by every passer-by, though they are explicit enough not to bewilder. In his treatment of buildings and boats, indeed, and in scenes crowded with detail, Mr. Way seems a little too anxious, as it were, to get everything in. His view is too objective: and for this reason the earlier plates are not quite so happy as when he gets nearer the sea; but this distinction is perhaps more obvious than real, and certainly does not detract from the value and charm of such a series as, amid the vast multitude of the three-colour plates of pastoral prettiness, is more than welcome.

The Tower Bridge, it must be confessed, does not lend itself readily to artistic treatment, and iron steamboats are formidable objects at close quarters; but even with these Mr. Way copes very successfully, and by the time we have got into such delectably smooth waters as are the foreground in *The Estuary* and *The Light at the Nore*, we feel that our journey has been all the more pleasant for not having missed any of it out. Of Chelsea, it is true, Mr. Way has given us nothing—perhaps in deference to Whistler, or because since Whistler's time so much has been swept away and replaced by modern improvements. In this connexion the drawing by Whistler exhibited by the International Society is worth noticing, as it is a note of the Albert Bridge at Chelsea, in course of construction in 1871, seen from beneath the famous old Battersea Bridge. R. D.

COSTUME: FANCIFUL, HISTORICAL AND THEATRICAL. Compiled by Mrs. Aria. Illustrated by Percy Anderson. Macmillan. 10s. 6d. net.

'LACKING the pen of the historian and the science of the psychologist, I have chosen the easier and more humble rôle of the gossip.' Though the reader will not find this touch of modesty till she reaches the last page but one of this book, she will have guessed the substance of the remark long before. Mrs. Aria's book is fanciful and theatrical; it is not historical or scientific. It adds nothing to the stock of knowledge on the subject of costume, and aims only at distributing in a chatty, sprightly, even an arch fashion, some scraps of that knowledge over a wider field. We can recommend it heartily to those who have fancy dress balls to go to and are not satisfied with the suggestions given about Christmas time in the fashion papers. Since the book aims at neither history nor science, there is no call to examine its accuracy. The fact that it is prettily printed in brown ink and illustrated with pretty drawings in wash or water-colour by Mr. Percy Anderson will outweigh with the readers for whom it is intended any possible misstatements in the text or lack of references to authorities for the illustrations.

THE SIGN OF THE CROSS IN WESTERN LITURGIES, by the Rev. Ernest Beresford-Cooke. Alcuin Club Tracts VII. London: Longmans. 1907. Pp. iv, 32. 1s. 6d. net.

THIS is a quasi-theological treatise on the liturgical use of the sign of the cross, notably in the Roman canon of the Mass. A detailed examination of it would be unsuitable for these colums, and we must confine ourselves to saying that there is no apparent connection between the subject-matter of the pamphlet and the object for which the club exists, 'the promotion of the study of the history and use of the Book of the Common Prayer.' But it should prove interesting reading to the bishops, who, as a consequence of the letters of business issued to convocation by the Crown, are preparing rubrics for the regulation of Anglican ceremonial. E. B.

RUBAIYAT OF OMAR KHAYYAM. Translated by Edward FitzGerald. Introduction by Joseph Jacobs. Designs by Frank Brangwyn, A.R.A. Gibbings and Co. 6s.

MR. BRANGWYN'S well-known sympathy with the orient might lead us to hope that in him we should find at last the ideal illustrator of Omar. But the volume before us shows that his vision is, after all, only one-sided. Like Kipling, he deals with the dazzle of the east, rather than with the static, perfumed beauty that broods over the great Persian epic. The vigorously-coloured sketches which accompany the present edition might therefore appear to better advantage in some other connection.

MANCHESTER SKETCHES. Frank L. Lambert *Manchester Guardian*. 2s. 6d.

MR. LAMBERT is, on the whole, happy in the choice of picturesque spots in Manchester which he has made for reproduction in this book of sketches. They certainly lose nothing at the hands of the artist, for these excellent drawings suggest an air of distinction and cleanliness which it could not truthfully be said is apparent in all these picturesque corners. The reproductions are well done and on a good scale. L. D.

CATALOGUES, REPORTS, ETC.

CONTINENTAL art sales during the past month have been of unusual importance if we may judge by the handsome illustrated catalogues we have received. The earliest in date is the Huybrechts collection, which was sold at the Salle Forst at Antwerp on the 8th and 9th of the month. The principal masters of the Belgian school were all represented, a fine example of Alfred Stevens being, perhaps, the most attractive work. There were also a number of specimens by Old Masters of the Dutch and Flemish schools. Messrs. Frederik Muller of Amsterdam have held three important sales, the first dealing with the objects of art in the Monchen collection, which included fine porcelain and several exquisite examples of sculpture. The second sale was of a similar character, but dealt with works from many different private sources, splendid pieces of oriental porcelain being a prominent feature. The third sale, lasting from April 30th to May 2nd, will be the most important of all, as it deals with the Old Masters in the Monchen, Bonneval and Hoogendijk collections. Specimens of L. Blondeel and other early masters, together with a number of fine pictures of the Dutch school deserve special notice, but the examples are so numerous that we cannot particularize without being unfair. Messrs. William Morris send us a most attractive handbook illustrating their fabrics, tapestries and furniture, together with interesting illustrations of houses and public buildings which they have decorated, including Stanmore Hall, South Kensington Museum, Lord Carlisle's house in Palace Green, and St. James's Palace. The thirty-first annual report of the Museum of Fine Arts, Boston, tells the same tale of progress as its predecessors, and those who have taken the trouble to study the recently published handbook of the museum, which we noticed a few months ago, will recognize how important the collection has now become.

RECENT ART PUBLICATIONS*

ART HISTORY

SPIEGELBERG (W.). Geschichte der Aegyptischen Kunst. (9×6) Leipzig (Hinrich), 3 m. 88 pp., illustrated.

MUÑOZ (A.). L'Art Byzantin à l'Exposition de Grottaferrata. (12×8) Rome (Danesi), 16 l. 196 pp., illustrated.

HANNOVER (E.). Dänische Kunst des neunzehnten Jahrhunderts. (11×8) Leipzig (Seemann), 4 m. 168 pp., illustrated.

STEPHAN (E.). Sudseekunst. Beiträge zur Kunst des Bismarck-Archipels und zur Urgeschichte der Kunst überhaupt. (11×7) Berlin (Reimer), 6 m. Illustrated.

TOPOGRAPHICAL WORKS

KALINKA (E.). Antike Denkmäler in Bulgarien. (12×9) Vienna (Hölder). Published by the 'Balkankommission' of the Imperial Academy of Sciences. Illustrated.

BLANCHET (A.). Les enceintes romaines de la Gaule, étude sur l'origine d'un grand nombre de villes françaises. (10×6) Paris (Leroux), 15 fr. Illustrated.

MAUCERI (E.). Taormina. (11×8) Bergamo (Istituto d'Arti grafiche), l. 5. Illustrated.

LEPSZY (L.). Krakau. (10×7) Leipzig (Seemann), 3 m. 'Berühmte Kunststätten,' 120 illustrations.

DEHIO (G.). Handbuch der deutschen Kunstdenkmäler. II: Nordostdeutschland. (7×5) Berlin (Wasmuth), 4.50 m.

BIOGRAPHICAL WORKS AND MONOGRAPHS

RAGG (L. M.). The Women Artists of Bologna. (9×6) London (Methuen), 7s. 6d. net. Contains: Caterina dei Vigri, Properzia de' Rossi, Lavinia Fontana, Elisabetta Sirani. Illustrated.

GEISBERG (M.). Die Münsterischen Wiedertäufer und Aldegrever, eine ikonographische und numismatische Studie. (10×6) Strasburg (Heitz), 12 m. 18 plates.

MEILI (J.). Die Werke des Medailleurs Hans Frei in Basel: 1894-1906. (11×7) Zurich (Frey). 6 plates.

MAJOR (E.). Urs Graf, ein Beitrag zur Geschichte der Goldschmiedekunst im 16 Jahrhundert. (10×7) Strasburg (Heitz). 25 plates.

KÜHN (P.). Max Klinger. (10×8) Leipzig (Breitkopf & Härtel), 18 m. Illustrated.

BURGER (F.). Francesco Laurana, eine Studie zur italienischen Quattrocentoskulptur. (12×8) Strasburg (Heitz), 20 m. 37 plates.

EBENSTEIN (E.). Der Hofmaler Frans Luycx, ein Beitrag zur Geschichte der Malerei am oesterreichischen Hofe. (16×11) Vienna (Tempsky); Leipzig (Freytag). A part of the Austrian Imperial 'Jahrbuch'; 68 illustrations.

JACOBSEN (R.). Carel Van Mander (1548–1606), dichter en prozaschrijver. (10×6) Rotterdam (Brusse), 3.50 fl.

BURGER. (F.) Studien zu Michelangelo. (12×8) Strasburg (Heitz), 3 m. 6 plates.

CALVERT (A. F.). Murillo. A biography and appreciation. (8×5) London (Lane), 3s. 6d. net. Illustrated.

KNAPP (F.). Perugino. (10×7) Leipzig (Knackfuss), 4 m. 110 illustrations.

ARCHITECTURE

STURGIS (R.). A History of Architecture: Having special regard to the natural artistic results of construction and those methods of design which are the result of abstract thinking and of the pure sense of form. Vol. I, Antiquity. (10×7) New York (Baker & Taylor Company); London (Batsford), 25s. net. Phototypes and process illustrations.

ERRARD (C.) and GAYET (A.). L'Art Byzantin. Vol. III. Ravenne et Pompose: San Vital et l'abbaye des Bénédictins. (18×12) Paris (Gaillard), 140 fr.

GEROLA (G.). Monumenti veneti nell' Isola di Creta. Vol. I. (14×10) Venice (Rosen), 60 l. In 2 parts. 670 pp. Illustrated.

BOGNER (H.). Die Grundriss-Disposition der zweischiffigen Zentralbauten bis zur Mitte des IX Jahrhunderts. Die Grundriss-Disposition der Aachener Pfalzkapelle und ihre Vorgänger. (10×7) Strasburg (Heitz), each 3 m. Illustrated.

MULLER (S.). De dom van Utrecht. (18×13) Utrecht (Breijer), 25 fl. 30 plates, including the sculptured details, monuments, old views of the cathedral, etc., with text.

PAINTING

MUTHER (R.). The History of Painting, from the fourth to the early nineteenth century. Translated from the German and edited, with annotations, by G. Kriehn. 2 vols. (9×6) London (Putnam), 21s. net. Illustrated.

*Sizes (height×width) in inches.

BREDIUS (A.) and SCHMIDT-DEGENER (F.) Die grossherzogliche Gemälde-Galerie im Augusteum zu Oldenburg. (21×16) Oldenburg (Oncken), 150 m. 41 plates.

VENTURI (L.). Le origini della pittura veneziana, 1300-1500. (10×7) Venice (Istituto veneto d'Arti grafiche), l. 30. Illustrated.

MUÑOZ (A.). Il Codice Purpureo di Rossano e il frammento sinopense. (19×15) Rome (Danesi), 100 l. 21 plates, 16 in colour.

RICCI (C.). La Pinacoteca di Brera. (12×9) Bergamo (Istituto d'Arti grafiche), 50 fr. 263 illustrations.

ROBERTSON (A.). Roman Picture Galleries: a guide and handbook to all the picture galleries in the Eternal City. (7×4) London (Bell).

FURCY-RAYNAUD (M.). Procès-verbaux des Assemblées du Jury élu par les artistes exposants au Salon de 1791 pour la distribution des prix d'encouragement. Publié d'après le manuscrit original. (9×16) Paris (Schemit), 5 fr.

Descriptive catalogue of the portraits of naval commanders, representations of naval actions, etc., exhibited in the Painted Hall, and at the Royal Naval Museum, Greenwich. 100 pp., 3d.

SCULPTURE

LEGRAIN (G.). Catalogue général des Antiquités égyptiennes du Musée du Caire: Statues et Statuettes de Rois et de particuliers. Vol. I. (14×10) Leipzig (Hiersemann); London (Quaritch), 70 fr.

BILLARD (M.). Les Tombeaux des Rois sous la Terreur. (8×5). Paris (Perrin), 3.50 fr. Illustrated.

Catalogue raisonné de la Collection Martin Le Roy. Fascicule III: Bronzes et objets divers, par G. Migeon; Mobilier, par L. Metman. (17×12) Paris (printed for the owner). 33 plates.

BIRCH (W. de G.). The History of Scottish Seals. Vol. II. Ecclesiastical and Monastic Seals. (10×8) Stirling (Mackay), 12s. 6d. net. Illustrated.

HEAD (B.V.). Catalogue of the Greek Coins of Phrygia. (9×6) London (British Museum). 53 plates.

DOMANIG (K.). Die deutsche Medaille in Kunst und kulturhistorischer Hinsicht. (15×10) Vienna (Schroll), 63 m. 871 phototype reproductions.

ENGRAVING

BOUCHOT (H.). Bibliothèque Nationale. Département des Estampes. Pièces choisies de l'école française. (18×13) Paris (Foulard). 100 photogravures.

DELTEIL (L.). Le Peintre Graveur illustré. Vol. II. Charles Méryon. (13×10) Paris (the Author, 22 Rue des Bons-Enfants), 14 fr. Illustrated.

Etchings of William Strang, A.R.A. Introduction by F. Newbolt. (12×9) London (Newnes's 'Great Etchers'), 7s. 6d. net. 48 plates.

CERAMICS

STERN (E. von). Das Museum der Kaiserlich Odessaer Gesellschaft fur Geschichte und Altertumskunde. Part III. Theodosia und seine Keramik. (14×11) Frankfurt a.M. (Baer). Text in German and Russian. 10 plates.

STIEDA (W.). Die keramische Industrie in Bayern während des XVII. Jahrhunderts. (12×8) Leipzig (Teubner), 8 m.

MISCELLANEOUS

DILLON (E.). Glass. (10×7) London (Methuen's 'Connoisseur's Library'), 25s. net. Illustrated.

SINGLETON (E.). Dutch and Flemish Furniture. (12×8) London (Hodder & Stoughton), 42s. net. Illustrated.

Burlington Fine Arts Club. Exhibition of English Embroidery executed prior to the middle of the sixteenth century. Illustrated Catalogue. (16×12) London (printed for the Club). 30 plates, 10 in colour.

JONES (E. A.). The Old Church Plate of the Isle of Man. (11×8) London (Bemrose), 10s. 6d. net. Plates.

BRAUN (J.). Die liturgische Gewandung im Occident und Orient nach Ursprung und Entwicklung, Verwendung und Symbolik. (11×7) Freiburg im Breisgau (Herder), 30 m. Illustrated.

MACKLIN (Rev. H. W.). The Brasses of England. (9×5) London (Methuen's 'Antiquary's Books'), 7s. 6d. net. Illustrated.

RAYMOND (G. L.). The Essentials of Æsthetics in Music, Poetry, Painting, Sculpture and Architecture. (8×6) London (Murray), 10s. 6d. net.

FERRARI (F.). L'Oreficeria in Aquila. (10×6) Guardiagrele (Palmerio). 16 pp.
HENNING (R.). Der Helm von Baldenheim und die verwandten Helme des frühen Mittelalters. (11×8) Strasburg (Trübner), 6 m. Illustrated.
Official Catalogue of the Museum of Artillery in the Rotunda, Woolwich. 292 pp. 1s. 6d.
Münchener-Jahrbuch der bildenden Kunst. Herausgegeben von L. von Buerkel. Vol. I, 1906. (12×9) Munich (Callwey). Illustrated.

BOOKS RECEIVED

ROMAN PICTURE GALLERIES. Alice Robertson. G. Bell & Sons. 2s. net.
THE BRASSES OF ENGLAND. Herbert W. Macklin. Methuen & Co. 7s. 6d. net.
SIR EDWARD BURNE-JONES (second series). George Newnes, Ltd. 3s. 6d. net.
PRACTICAL WOOD CARVING. Eleanor Rowe. B. T. Batsford. 7s. 6d. net.
A HISTORY OF TAPESTRY. W. G. Thompson. Hodder & Stoughton. £2 2s. net.
DIE GALERIEN EUROPAS. Lieferungs, 10, 11, 12, 13 and 14. E. A. Seemann. Leipzig. M. 4 each.
PICTURES AND THEIR VALUE. Turner & Robinson, Eltham. 6s. net.
GLASS. Edward Dillon, M.A. Methuen & Co. 25s. net.
THE OLD CHURCH PLATE OF THE ISLE OF MAN. E. Alfred Jones. Bemrose & Sons, Ltd. 10s. 6d. net.
DUTCH AND FLEMISH FURNITURE. Esther Singleton. Hodder & Stoughton. £2 2s. net.
VENICE. Beryl de Sélincourt and May Sturge Henderson. Illustrated by Reginald Barratt, A.R.W.S. London: Chatto & Windus. 10s. 6d. and £1 1s. net.
MANUALE D'ARTE DECORATIVA ANTICA E MODERNA. Alfredo Melani. Milano: Ulrico Hoepli. 12 lire.
THE HISTORY OF PAINTING FROM THE FOURTH TO THE EARLY NINETEENTH CENTURY. Two vols. Richard Muther, Ph.D. Translated from the German by George Kriehn, Ph.D. London: G. P. Putnam's Sons. 2 vols. 21s. net.
A GUIDE TO THE PAINTINGS IN THE FLORENTINE GALLERIES. Maud Cruttwell. London: J. M. Dent & Co. 3s. 6d. net.
GEMÄLDE ALTER MEISTER. 19, 20 and 21 Lieferungs. Berlin: Rich. Bong. 5 m. each.
SAINT GEORGE, CHAMPION OF CHRISTENDOM AND PATRON SAINT OF ENGLAND. E. O. Gordon. London: Swan Sonnenschein & Co., Ltd. 21s. net.
REPRODUCTIONS FROM ILLUMINATED MANUSCRIPTS IN THE BRITISH MUSEUM. Series II. 50 plates. British Museum. 5s.

MAGAZINES RECEIVED

La Chronique des Arts et de la Curiosité (Paris). Onze Kunst, March and April (Amsterdam). La Rassegna Nazionale, March and April (Florence). L'Arte, March and April (Rome). Die Kunst, March and April (Munich). Monalsberichte uber Kunstwissenschaft und Kunsthandel (Munich). Gazette des Beaux-Arts, March and April (Paris). Bolletino d'Arte. March and April (Rome). Bullctin du Norddeutscher Lloyd (Paris). The Fortnightly Review, March and April. The Albany Review. The Independent Review. The Nineteenth Century and After, March and April. The Contemporary Review, March and April. The Monthly Review, March and April. The Craftsman, March and April (New York). Fine Art Trade Journal, March and April. Review of Reviews, March and April. The Kokka (Tokyo). Bulletin of the Pennsylvania Museum (Philadelphia). The Studio. The Badminton Magazine. The Commonwealth. Museum of Fine Arts Bulletin. Revue de l'Art Chrétien (Paris). Blätter für Gemäldekunde, February and March. Repertorium für Kunstwissenschaft (Berlin). Augusta Perusia, January-February (Perugia).

CATALOGUES

NACHLASS FRANZ GAUL. Gilhofer & Ranschburg, Vienna.
NACHTRÄGE UND BERICHTIGUNGEN ZU DANIEL CHODOWIECKIS. Sämtliche Kupferstiche. Wilhelm Engelmann, Leipzig.
AQUARELLES, Collection T. Frederik Muller & Cie, Amsterdam.
MANUSCRIPTE DES MITTELALTERS UND SPÄTERER ZEIT. Katalog 330. Karl W. Hiersemann, Leipzig.
MORRIS AND CO. London and Merton Abbey, Surrey.
COLLECTION D'ANTIQUITÉS FORMÉE PAR M. JOSEPH MONCHEN À LA HAYE. Frederik Muller & Cie, Amsterdam.
ANTIQUITÉS ET OBJETS D'ART DÉPENDANT DE PLUSIEURS PROVENANCES ET SUCCESSIONS À GHRONINGUE, LA HAYE, AMSTERDAM, HARLEM, ETC. Frederick Müller & Cie, Amsterdam.

ART IN FRANCE

A BRILLIANTLY fine afternoon attracted a larger crowd than ever to the *vernissage* of the 'New Salon' on April 13th; it was difficult to see the pictures, but those who had been round before knew that the loss was not very serious. Mediocrity is the note of this year's show at the Beaux-Arts. I do not say that there is nothing striking: that epithet is the appropriate one for the enormous canvas representing a wooden lady driving tandem two wooden horses painted purple in an impossible street with wooden trees of impossible colours, to which the jury has for some unaccountable reason devoted several square mètres of wall-space. There are, too, many other examples of the *école folle* escaped from the Salon d'Automne, and alas! they too often rub shoulders with banality. It is to be hoped that the Société des Artistes Français, which will open its doors to the public on the first of May, will (as was the case last year) make a better show than its rival.

The sale of the collection of the late M. Charpentier, the well-known publisher, on April 11th showed the same advance in the prices of the Impressionist school and of Renoir in particular that was shown at the Viau sale last month. Indeed it made a 'record' for Renoir, whose picture *La Famille Charpentier* was, after a long conflict, assigned to M. Durand-Ruel for 84,000 francs. As ten per cent. has to be added to the prices at which the lots are knocked down, the actual price paid was £3,656. It is necessary to remember that the picture for which this princely sum was given is, by common consent, the finest that Renoir ever painted. There are rumours, alas! that it will pass into a famous American collection. Another picture by the same artist, also one of his best, though smaller and less important, fetched the quite moderate price of 14,050 francs.

That old masters, particularly of the eighteenth century, have not suffered by the Impressionist competition is shown by a sale on April 16th of two private collections containing nothing of the first rank and much very far below it, which realized (including the ten per cent. addition) more

than £12,000. But we shall have a better opportunity of judging how the eighteenth century stands on May 13th, 14th and 15th, when the well-known collection of the late M. Mulbacher will come under the hammer. The great sale of the year, however, will be that of the collection and stock of M. Charles Sedelmeyer, who is retiring from business and intends, it is said, to sell everything without reserve. This sale will take place in four instalments, each occupying three days. The sale of the pictures of the French and English schools will begin on May 16th ; that of the Dutch school of the seventeenth century on May 25th ; the Primitives will be dispersed on June 3rd and following days ; and on June 12th will begin the sale of the modern pictures and drawings. M. Sedelmeyer has, it is well known, a considerable number of pictures attributed to Constable, one of which he presented to the Louvre. The attribution of this picture, *The Windmill*, was discussed in the March number of THE BURLINGTON MAGAZINE (Vol. X, page 342).

One of the most interesting exhibitions now open in Paris is that of French portraits anterior to the eighteenth century at the Bibliothèque Nationale. It is an inverted sequel to the excellent exhibition of eighteenth-century portraits held last year. There are paintings, drawings and miniatures ; and some portraits of French personages by foreign artists are included.

ART IN GERMANY

A DAY or two after I had despatched my last month's note on the new Goya prints in Berlin, there appeared an admirable *catalogue raisonné* of the etched and lithographed work of Goya, written by Dr. J. Hofmann of Vienna. Collectors of Goya are well aware of the difficulties connected with the pursuit of their hobby. Not only is there a mass of exceedingly rare work to be considered : there are also a lot of forgeries, copies, and, above all, reprints. Many of Goya's prints scarcely exist in any shape but that of reprints, which were pulled long after the artist's death. These differ greatly in value, and Dr. Hofmann's book for the first time describes lucidly and carefully not only all the 'states' (some of them never before recorded), but also the characteristic marks of all the different impressions or reprints of the 'sets,' down to those which the San Fernando Academy issues in our own day. There are also eighteen collotype facsimiles of unique and excessively rare proofs.

The Dresden Gallery has added two interesting canvases by v. Uhde to its collection. The one is an early picture, painted during Uhde's first *plein-air* period, and represents soldiers practising drumming. The other was painted only a few years ago and represents the painter's daughters playing with a dog in an arbour. At the same time three further paintings were purchased : one a landscape by Bantzer, painted eight or ten years ago, when he was president of the 'Secession' here, which has long ago died ; and two works by painters of the first half of the nineteenth century who are receiving considerable attention now in consequence of the Berlin Centenary Exhibition. One is a half-length of a female with a vase of flowers before her, and these are painted with an amount of love and studiousness not generally directed to still-life subjects in those times. The other is a charming landscape by Schnorr von Carolsfeld, painted at an early age in Vienna : the foreground is supposed to show the artist himself in company with several friends, Ludwig von Beethoven among them. The brush-work is hard and uninteresting, as was usual in those years, but the coloration and tonality of the picture are fascinating, as well as the straightforward, honest way of looking at nature, embodied here.

The time of the great German print auctions is coming upon us. This year there will be four, as Mr. Helbing, of Munich, has likewise managed to secure a collection of more than ordinary interest for disposal. Everywhere there is an unusual number of uncommon prints put up for sale, and this, rather than the presence of especially fine impressions, seems to characterize this year's auctions. At Helbing's there are some good Dürers and Rembrandts, a couple of excellent Claude Gellées in first state, and quite a number of rather rare Little Masters. Some of these are present in excellent impressions, but the value of others is considerably impaired by their having been re-margined and restored, which, even when it has been done with such stupendous cleverness as in several cases is to be seen here, depreciates the value of a print in the eyes of many collectors.

Messrs. Amsler and Ruthardt's (Berlin) catalogue offers a splendid selection for the general collector. Among the 'delicacies' I note two G. A. da Brescia (B. 21 and 68), Dürer's third ex-libris for J. Stabius, three first states and a trial proof of Claude Gellée, Filippo Lippi's *Crucifixion* (B. 15), no less than fourteen Israhel van Meckenem, Moretto's *Calumny*, Montagna's *Virgin* (B. 7), *The 'little' Executioner* by Prince Rupert, five Schongauers, a Burgkmair chiaroscuro (B. 40), an unusual lot of Van Dyck's 'iconography' prints of works by the masters of French portrait engraving, and of colour-prints by Ploos van Amstel.

Mr. Boerner's (Leipzig) collection does not quite rival the one he sold last year, but it is fairly select



BIANCA MARIA SFORZA, BY AMBROGIO DE PREDIS
IN THE COLLECTION OF MR. P. A. B. WIDENER



LADY WITH A ROSE, BY FRANS HALS
IN THE COLLECTION OF MR. P. A. B. WIDENER



THE VOYAGE OF AENEAS. FLORENTINE SCHOOL. IN THE JARVES COLLECTION, YALE UNIVERSITY, U.S.A.



VISIT OF THE QUEEN OF SHEBA TO SOLOMON. FLORENTINE SCHOOL. IN THE JARVES COLLECTION, YALE UNIVERSITY, U.S.A.

and embraces such excellent things as J. Amman's *Coligny* (A. 2), the Andrea-Mantegna Triumphal Procession *with* the title and the columns, a fine *Knight, Death and the Devil* and an excellent set of the *Life of Mary* by Dürer, besides an undescribed woodcut, *St. Jerome in his Cell*, attributed to him, an undescribed Elsheimer, one of the rare Hirschvogel landscapes (B. 74), eleven Israhel van Meckenem, two very scarce Master S. and a scarce Master of St. Erasmus (possibly a copy !), some magnificent nielli (four by Peregrino da Cesena), four uncommonly good portraits by Rota, four Schongauer, an excellently preserved *Nativity* in the *manière criblée* and a scarce Abel Stimmer portrait.

It is some time since so many fine nielli have been put up for sale within a fortnight as now, for Mr. H. G. Gutekunst's (Stuttgart) catalogue also contains nine superior specimens. Gutekunst's sale perhaps still leads them all in the matter of interest and in the high quality of the prints offered. This applies more particularly to the amount of German (and French ?) fifteenth-century work represented in his catalogue. I note further, the rare Sebald Beham (B. 76 and 151), J. Bink's Lansquenet (B. 78), Burgkmair's *Celtes* (Pass. 118), the exceedingly scarce chiaroscuro *St. Thomas* in four sheets after Correggio, Dürer's *Triumphal Arch and Chariot* and some further rare Dürer woodcuts, the Hirschvogel landscape (B. 63) and an undescribed Lautensack landscape, the rare Lucas van Leidens, B. 145, and woodcut B. 12, Mantegna's *Bacchanal* (B. 19), ten Israhel van Meckenem, two Schongauer, the Wenzel von Olmütz copy after Dürer (B. 50), etc. There is, besides, a second part, embracing modern work and books, in which there occur many rare proofs by Klinger and Stauffer Bern.

A new museum building is being built at Münster (Westphalia) : the architect was Hermann Schädtler of Hanover. The east front is decorated with a statue of St. George on horseback by Lederer, the author of the fine Bismarck monument in Hamburg. One hall is furnished with stained glass windows by Melchior Lechter, a native of Münster, and Bruno Paul has decorated one of the rooms.

The Museum of Applied Arts at Leipzig has received as a gift from Dr. Schulz his collection of Persian and Asiatic antiquities : the Persian miniatures are said to be especially noteworthy ; further, from Dr. Möbius a number of Japanese bronzes ; and from Dr. Hans Demiani the complete decorations and furniture of a Directoire room (1795), which had been preserved pretty intact up till now in one of the houses on the Brühl, in Leipzig, the street in which Richard Wagner was born.

The late Max Oppenheim, of Mayence, bequeathed his picture gallery, estimated at £7,500 value, to this town, and a further £5,000 for the purchase of old Netherlandish pictures.

The 'Secession' Gallery in Munich, mentioned some time back in these columns, has within the short period of its existence already acquired fifty-four paintings. H. W. S.

ART IN AMERICA

NOTES ON THE WIDENER COLLECTION I—FRANS HALS: THE LADY WITH A ROSE

At first glance the portrait of a woman with a rose, reproduced on page 125, might be taken for a Terburg of small dimensions ; more deliberate observation would show that it could only be a Hals of exceptional elegance and beauty, and on the scale of life. It would be hard, I think, in the entire *œuvre* of the Haarlem master to find an example of equal suavity and distinction. A flavour of the pothouse and kitchen hangs about most of the portraits by Hals. He chose to see the patrician life about him rather in its robustness and broad geniality than in the refinement we divine from such painters as Vermeer, De Hooch or Terburg. At best he gives us a vision of a burgher world dressed obviously in its Sunday clothes, or travestied in the half-knightly livery of a guild. In the present case he seems to have been fascinated by the charm of a thing seen, without, perhaps, realizing how foreign the subject was to his average mood. Nature, as Whistler justly observed, has ways of 'catching up.' Occasionally she will present even a realist with a composition ready made, challenging not his temperament, which on principle he holds in abeyance, but merely the skill of his recording hand. In some such manner, perhaps, we should explain this picture, which would otherwise seem a kind of miracle of elegance amid the masterly transcripts and caricatures of the great technician.

Hals's chronology is still so imperfectly understood, and the dated Doelen pictures afford criteria so little applicable to smaller and private work, that to fix a year for a portrait is a hazardous undertaking. In the present instance we may safely say that our picture belongs neither to his youth nor to his extreme old age. It evidently must have followed the Corporation picture of 1633, for before that time he was simply incapable of such swift synthetic handling of the stuffs and laces In fact, all this work is so broad and sure that I am inclined to set the portrait at the time when his *bravura* was fully developed—as late, say, as the fifties. The sobriety of the modelling is that of conscious restraint, not of plodding

deliberation. All the details are painted with a simplicity and *maestria* quite of his best. With practically no pigment but black and white, the artist achieves not only a general effect of colour, but also an extraordinary denotation of textures and suggestion of local colour. In a certain restrained brilliancy it recalls the portrait of a Captain at the Hermitage, which I know only from a photograph, and the superb pair of portraits, said to be that of the painter and his wife, in the Metropolitan Museum, New York. Without attempting a closer dating for a picture the criticism of which is yet to be made, any time not much earlier or later than 1650 seems probable. My own guess, based on such an extraordinary *morceau* as the foreshortened left cuff, would be the later decade. The picture was bought about a year ago by Mr. Widener from Durand-Ruel. As to its provenance, nothing has been divulged.

F. J. M.

II—A PORTRAIT OF BIANCA MARIA SFORZA

WHEN a princess sat to an early Milanese portrait painter she might safely put aside the fear of flattery. Indeed, it would be hard to imagine a more impersonal inventory of Bianca Maria Sforza's features and favourite jewels than that which Ambrogio de Predis placed on this panel about the time of her marriage with the Emperor Maxamilian in 1493. But the portrait is not without a kind of hieratic charm. It looks forward curiously to the triumphs that Velazquez was to wring from the impossible accoutrements of later princesses of the Austrian connection. If one had to choose a single profile to represent the early Milanese school, one would not go far wrong in taking this, so competent is it in characterization, so minute and faithful in detail, so perfect in point of preservation. It is my sense of its exceptional interest that leads me to reproduce it here, although it is already known to professional students of Italian art through Dr. Bode's article 'Ein Bildniss der zweiten Gemahlin Kaiser Maxamilians, Bianca Maria Sforza, von Ambrogio da Predis' (Jahrb. d. Preuss. Kunstsammlungen, vol. x, p. 71). This article was accompanied by an excellent photogravure. Dr. Bode there established the identity of the subject on the basis of a later drawing of Bianca by Ambrogio, in the Academy at Venice. The picture was at that time in Berlin, probably in the Lippman collection, where it certainly was at a later date. It is now one of the most valued possessions of Mr. P. A. B. Widener, Elkins Park, Pa. This sort of painting bears process reproduction so well that no comment seems to be necessary except perhaps to note the eminently Milanese character of all the jewellery—similar 'table' stones in half barbaric setting appear in all the female portraits of the Sforza circle—and the family motto, 'Merito et tempore,' on the massive pendant that hangs from the fillet. Whoever is interested in this matter of the jewels, or indeed in the strange pre-nuptial and post-nuptial fate of Bianca, should consult Felice Calvi's excellent monograph 'Bianca Maria Sforza Visconti . . . e gli Ambasciadori di Lodovico il Moro,' Milan, 1888. There is an inventory of the young bride's jewels, including many strings of pearls, some of which we may see in this picture. Since none of the costlier pieces noted as wedding gifts appear in the picture, one may infer that it was painted before the wedding in November, 1493. It was on this occasion, it will be recalled, that the full-sized model of Leonardo da Vinci's equestrian statue of Francesco Sforza was set up under a triumphal arch. Lomazzo's description of the bride seems a little flattering, but is borne out by the sentiment of this girlish profile. He writes 'Fu dolcissima di ciera, di statua di corpo lunga, di viso ben formato e bella, negli altri lineamenti del corpo graziossima e ben proporzionata, ma gracili.'

Through the kindness of Mr. Bernhard Berenson I learn of another portrait of the young empress, in the collection of the Countess Arconati-Visconti at Paris.[1] It is in many respects a pendant to the Widener picture, and is persuasively attributed by Mr. Berenson to Bernadino dei Conti. The ascription will, I think, hardly be challenged. In fact, one rarely finds a portrait that proclaims its paternity so unequivocally. All profiles of this class have a strong technical resemblance to one another, but this head displays a certain brusqueness in the chiaroscuro which we shall find again, I think, quite unmistakably in the kneeling figures of Lodovico Sforza and his wife, in the Brera altarpiece. The picture was surely painted some years after Bianca's marriage, for the forms have all become larger and more matronly than in the girlish presentment by Ambrogio de Predis, and the whole effect is of maturity. 'Gracili' no one can call her any longer. To surmise at what time before her death in 1510 this portrait was painted would be the merest guesswork. One may perhaps safely infer that at least five or six years must have elapsed since the wedding. It may not be amiss to recall that Bianca kept a painter in ordinary. In December, 1493, she writes about him to Lodovico Il Moro, but unhappily calls him merely 'el nostro Pinctore' (Calvi, p. 49). If we had his name, however, we might be no nearer the painter of this profile, for Bianca's unpopular Italian following at Innsbruck was notoriously subject to change. I have not seen this picture, and so can only suggest that the pendant attached to the fillet seems to correspond to a 'gioello'

[1] This portrait has recently been reproduced in 'Tableaux inédits ou peu connus: tirés des collections Françaises,' by Salomon Reinach, Paris: Lévy, 1907. See THE BURLINGTON MAGAZINE, April, 1907, p. 50.

in the bridal inventory—'facto cum la divisa del faciolo; cum uno balasso grande tavola, cum uno diamante grosso a facete di sopra, et una perla grossa pendente.' One may note also the *impresa* of three laurel leaves in the upper right hand corner, the significance and date of which may possibly be known to some antiquarian reader of this magazine. F. J. M.

CASSONE FRONTS IN AMERICAN COLLECTIONS—IV

The Voyage of Aeneas and the Building of Carthage: The Visit of the Queen of Sheba to Solomon—Jarves Collection, Yale University.

Besides the *Diana and Actaeon* by Jacopo del Sellaio which we have already reproduced, the Jarves[1] collection at New Haven includes five important cassone pictures of the Florentine school. Two of these are companion pieces—the scenes from Virgil's Aeneid—and of the others, one, the *Garden of Love*, attributed to Gentile da Fabriano, but obviously Florentine and from the atelier of some close follower of Massacio, is, while of rare iconographical and archaeological interest, not quite of first-rate artistic quality in its class. There remain the very fine and important *Tournament in the Piazza S. Croce*, the consideration of which we are compelled to postpone, although it should properly be of especial value to European students, and the *Visit of the Queen of Sheba to Solomon*, a more conventional example of less vivid historical significance. We reproduce this work and one of the two Aeneid panels (page 128), and may say here that the *Tournament* (No. 45) belongs to the same school as the Aeneid pictures, and is, indeed, perhaps even an earlier example by the same hand, so that a description of the latter will serve to give an idea of the former.[2]

The connoisseurship of the field and period to which our New Haven *ignoti* belong is not easy. While essentially native, the industrial painting of the early and middle quattrocento in Florence seems to have some technical affiliation with trecento traditions of decoration. The little birth-plate with a date, 1428, in the Bryan (De Montor) collection, at the New York Historical Society, is a sort of Spinellesque transitional work, and an occasional motive from Verona or from miniature painting may creep into the minor examples at times. But the best examples are fundamentally of contemporary local inspiration and are frankly concrete, objective and representative in intention. Masaccio's Uranian ray becomes prismatic in passing through the parti-coloured minds of his subordinate followers. A wedding or a joust is enough to set the fancy free. No academic intellectual or consciously humanistic problems disturb these idyllic *improvisatori*. They have an eye to the main ornamental chance, the *mise en scène*, : and they even surpass the classic and monumental masters in a panoramic and descriptive way, because their aim is lower. It is a narrow art but often extraordinarily beautiful.

The more important painters of the time, in fact, do not help us much to classify or explain these unknown decorators. Even Uccello, whose naïve naturalism and kaleidoscopic formulas obviously count for a good deal with his contemporaries, does not explain overmuch. One cannot be sure of anything as belonging to his actual atelier, although his influence is frequent enough. There are other *foci* of stylistic initiative which are as yet obscure. I should say that three or four rather important masters in this field, of whom one is the painter of the Adimari-Ricasoli *Nozzê* at Florence, while another has some relation to Neri di Bicci, and still another may be conjecturally inferred in Domenico Veneziano's technical region, remain to be discovered; and the apprentices are legion. Pesellino is too sheer and classic a searcher after perfection to help us much in our classifications, and most of this work seems entirely independent of Lippi's influence.

It is evident that the pair of chest-paintings at New Haven ascribed to Uccello and representing scenes from Virgil's Aeneid (43-44) are by the artist who executed the chief embellishments of a pair of cassoni lent by the earl of Crawford to the Exhibition of Early Italian Art, held at London in the winter of 1893-94.

Various mannerisms—the style is distinctly a fixed and repetitive one—bring such works as Lord Crawford's *Apollo and Daphne* panels and the Virgilian pieces at Yale together. The dainty celestial personifications—apt translations of an Augustan attitude toward mythology—the types of old men, which seem clues to stylistic derivation, but which baffle my connoisseurship, the long swinging stride of the figures, more in Domenico Veneziano's than in Uccello's vein, perhaps, and the treatment of the extremities, may be compared. European students, no doubt, know much more work by this master, and even who he is. One recalls the pair of cassoni in the Correr Museum at Venice, which are of rather Uccellesque character, but my notes are quite inadequate except to point out that this art seems related in a derivative way to a presumably earlier, more colouristic and distinctly finer group of pictures,

[1] In the description of the cassone panels by Jacopo del Sellaio, in The Burlington Magazine for December, 1906, the Jarves collection is misprinted as the 'James' collection.

[2] Photographs of the Jarves pictures may be obtained from Mr. H. F. Randall, photographer, Hartford, Connecticut, U.S.A.

[3] New Gallery, 104, 124. Other hands seem to have been engaged on some of the panels. The marriage scene of 104, for instance, is near to Jacopo del Sellaio in style. The charming but rather amorphous nude figures on the same chest are backed by the spangled skies of Neri di Bicci and other transitional masters.

the exact focus of inspiration for which is to me as obscure as it is certainly independent of any of the classical masters. I have unfortunately not seen the superb *Founding of Carthage* of the Kestner Museum at Hanover, which seems a prototype of our version of this subject in the Jarves collection. We shall hope for an identification of some of the actual pictorial records in this style of painting—perhaps of that Tournament in which Lorenzo bore a lance and for which Verrocchio designed the standards — before venturing upon further stylistic classifications.

The *Voyage of Aeneas* at New Haven is a finely composed panorama of sea and landscape in which the Storm and the Landing in Africa are the chief incidents. The spirit of the piece is, of course, idyllic rather than truly epical, but the dullest eye must respond to the gorgeous spectacle of the shattered fleet. This bright visual staccato passage is admirably harmonized in the general scheme, and the background of the landing, with its mediaevally horrid cliffs, its 'long retreat' of island cove, its definite rainbow and low sun behind the cypresses, will help to disprove the popular notion that the Florentine painters cared little for landscape.

The secondary motives follow Virgil closely, except of course for the decorative licence of changing the sequence and the emphasis a little. The story begins with Juno's celestial spying of the fleet and her descent to Aeolus, who sits like a hermit of the Thebaid in his riven cave—a mordant bit of stencilling. The winds, conventional Uccellesque *grisailles*, and the rather Biccesque Neptune rebuking Eurus and Zephirus, a *deus ex machina*, do not detain us from the more moving accidents. In the exquisite ending appears Venus, below as huntress and above as veritable little lady goddess. Our artist contrives to suggest his characters and much of the atmosphere of the hexameters. It is fine illustration if not literal.

The central theme of the companion picture is the plea of Ilioneus before Queen Dido in the Temple of Juno, with Aeneas and his faithful friend in the background, musing on the pictured tale of Troy. The building of Carthage is treated as an accessory to this fine ceremonial piece. The hunting episode of the previous day introduces the panorama, and a foreground passage, smaller in scale than the rest, seems to represent the coming of Cupid in the disguise of Ascanius, who enters the temple at the left. The story ends with two minor motives, one the prefigured *altae moenia Romae* ever present in the pictorial mind of Renaissance as of mediaeval Italy ; the other a banquet scene in the open, which the classical scholar will recognize, but which escapes my mythological memory. Are there swine or wolves in the background ? One must know the story to say.[1] The juncture of the architecture and landscape in this picture, although not so splendid as in the example at Hanover, is masterly. What decorators these men are !

The execution of these pictures is not that of a creative pioneer in form ; it is mnemonic and derivative, but it is still professional, vivid and very refined. The colour, after all sorts of rough usage, retains the velvety, 'crumbly' blush of the tempera. The general effect is a low-toned, dim and pearly cobweb-like subtlety of surface with dark bluish-greenish greys of sky and sea, with gleams of gold and the decorative repetitions and dappling of bright vermilion, a dash on every lip, and of pinks, and of assertive reds on the roofs. These *taches* and the yellow lights and vermilion shadows in the draperies are characteristic of a large number of cassoni of the style and period which are not reminiscent of Domenico Veneziano's more vibrant tonality but belong more to Uccello's technical *milieu* I should say. One recalls the Adimari-Ricasoli *Nozzê* at Florence ; but our master has not the attack or the large handling of such an artist.

The *Visit of the Queen of Sheba to Solomon* (69) belongs to the same stylistic region as our Aeneid panels. I had once thought it by the same hand as those, and it is not far away and is of the same class, but of a less felicitous and infectious species. A detailed description is not necessary, as the composition is quite conventional. The general tone of the picture is a quiet grey, recalling the Domenico Veneziano type of colour-scheme, but having no immediate connection with Domenico, or of course any of his draughtsmanship. Greenish blacks make up the darks with greenish sky and plenty of gold in the draperies, the wings of the cupids and the garlands. Pinks and vermilions warm a lovely harmony ; but this piece does not carry or intrigue as do the Aeneid pictures, nor has it any of the splendour of the *Tournament*. I have a note on the *Juggler Performing*, in the University Galleries at Oxford, as perhaps to be connected with this New Haven work. But the Oxford fragment is a far finer thing.

I may add for American students the note that the Metropolitan Museum has now adequate photographs of typical European cassoni of the fascinating time—the golden industrial age—to which our Jarves examples belong. I am indebted to the curator of the Yale University Gallery for some technical suggestions, and may refer here to Mary Logan's valuable article on 'Compagno di Pesellino'[4] for an *aperçu* of certain decorative examples of the class which we have considered.

W. R.

[1] Surely the scene represented is that in which Iulus fulfils the prophecy by his jesting remark 'En ! etiam mensas consumimus !' ; and the animals in the background are the famous white sow with her farrow of nine ?—Ed. Burlington.

[4] 'Gazette des Beaux-Arts,' T. 26. July-Dec., 1901.



A Man with a Hawk

From the picture by Henry Wyatt
In the Collection of Mr. Eugene Glaenzer

Emery Walker Ph. Sc.

EDITORIAL ARTICLE

THE TREND OF THE ART MARKET

THE art season has, by common consent, been rather a dull one so far. The prevalent apathy may be ascribed to motor-cars or to bridge, to lack of Tariff Reform or to the South African war, as our tastes or politics suggest ; but the fact remains. Yet in such buying and selling as has taken place one or two symptoms have shown themselves that are of good augury for the future.

In the sale-rooms, for example, there is more and more a tendency for prices to be ruled by the quality of a work of art rather than by the name it bears. A bad work by a famous artist fetches little, an attractive one by an unknown man may be the subject of keen competition; and the underlying principle is now applied even to the work of living masters. It may seem unkind to beat an artist with the stick of his most felicitous productions. Yet that is what Time will do inexorably, when it sifts a man's best work from the mass ; and if our taste anticipates Time, it is not altogether a bad thing for the artist. If artists could only be sure that the public taste would discriminate at once between good work and bad, we should no longer see clever men trying to sell the fruits of indolence on the strength of a reputation gained by early efforts, while the really incompetent might be discouraged into private life, where they could not jostle and hamper their betters.

At present the acumen in these matters seems to lie principally with the dealers. There is no doubt that the competition of the last few years, coupled with an improved apparatus of reference and increased facilities of travel, has made the chief dealers far better judges than they were in the past. Even ten years ago the private collector might hope to compete with them in the sale-room, and snatch a victory by superior knowledge. Now the position is fast being reversed, and the dealer has learnt his business so well that the private collector's chance of a bargain has immensely diminished.

This is not wholly a disadvantage. It may make collecting less of a sport, but it certainly makes it more stable as a pursuit. In London, if not apparently in Paris, the days of the 'speculative picture' are numbered, and no honest man can regret the fact. Half the trouble that has been caused by the sale of dubious works of art has been caused by imperfect knowledge on the part of the seller. He bought as a speculation, and salved his uncertain conscience with that convenient phrase when he passed on the speculation to some one else, at a profit.

Recently, knowledge has become so general that no one with a reputation to lose will touch the speculative picture at any price. Yet the collector can still indulge his sporting instincts, for the amicable contest which was once fought on the ground of authenticity is rapidly coming to be decided on the ground of taste. If the dealer underrates the charm or rarity of a work of art, the collector will still be able to get it cheaply. If the dealer overrates them, he will find it left on his hands, or will have to sell it at a loss.

The one serious feature of the situation is the extravagant prices which the finest things command. The man of moderate means has thus been frightened away from Old Masters, and nothing short of an utter collapse in prices will tempt him to return. His patronage, in fact, is being diverted. The enormous increase in the number, equipment and prosperity of furniture and bric-a-brac shops indicates one of the

channels into which business has been steadily flowing. The events of the past two years indicate that a second channel is fast widening—namely, that of modern art.

This may seem fantastic to those who visit our large exhibitions, where not one picture in twenty finds a purchaser ; but large exhibitions tend more and more to make popular reputations for artists rather than bread and butter. The sales we refer to are chiefly of small things—metal work, jewellery, pottery, etchings, drawings, small bronzes, small pictures. They are effected at small exhibitions and one-man shows ; they benefit only a limited number of picked men, picked by the judgment of a dealer or by the obvious preference of the public, more usually by both working in combination. On these few picked men a number of modest collectors are beginning to specialize, and the artists outside their ranks can hope only for casual patronage. Two exhibitions are often seen side by side in the same gallery ; that of the picked man is thickly dotted with red stars, while the next room may not record a single sale.

In fact, the same process of selection is at work among the moderns as among the Old Masters, only its outward manifestations are less obtrusive. Human vanity will continue to provide the portrait painter with a living, but the prospects of the rank and file of non-portraitists are not encouraging. The principle which selects the completely fit rejects utterly even the tolerably fit, and will do so even more ruthlessly when dealers and collectors learn to judge modern work as accurately as they now judge Old Masters. After all, it is only the fittest that really count ; the rest deserve our sympathy, but not our assistance, except in finding a trade that suits them better than that of the working artist.

THE REPRESENTATION OF THE BRITISH SCHOOL IN THE LOUVRE

BY PERCY MOORE TURNER

II—GAINSBOROUGH, HOPPNER, LAWRENCE

PERHAPS on the whole the most popular of our English painters in France is Gainsborough. His brilliancy and facility have always appealed strongly to the taste of the French. As far as technique is concerned he most nearly approached their own artists of the same period, and yet retained throughout his career a characteristically English temperament. It is astonishing, then, that no portrait by him is to be found in the Louvre. Lack of funds and the high price now set upon a worthy example can certainly be urged to-day as a reason for the authorities not adding a master so desirable ; but it is to be hoped that one of the numerous collectors of the English school in France will one day repair the deficiency. A fine male portrait would worthily represent him, and this could be secured for a comparatively moderate sum.

The only two pictures which bear his name in the catalogue are the landscapes in the La Caze collection. They each carry a label, however, only attributing them to Gainsborough. That they are not by his hand can hardly be doubted by any one having even a superficial acquaint-

ance with the master. In the first place, the compositions are not his; they are ill-balanced and academic, and are evidently the work of one who had not studied nature at first hand.

Whatever may be the faults of Gainsborough as a landscape painter, a lack of acquaintance with nature cannot be urged against him. We know how from his youth his chief delight was to go out into the fields sketching every object which attracted his attention. The mannerisms which he acquired, and which are particularly evinced in the pictures of the Ipswich and Bath periods, were due in no small measure to his study of Wynants. His trees are nobler than the Dutchman's and are built with a knowledge far surpassing his, but they are just as much founded on him as are the skies which float above them. There is always the impression in his works, however, that here was a man who was striving to see nature with his own eyes and would one day accomplish great things.

In these two pictures in the Louvre the trees are handled with a conventional formality of which he was incapable. Then, again, Gainsborough was never guilty of such lack of truth as the intrusion of the hill in the background of one of the pictures. This fact alone would be convincing evidence that the picture had not been painted from or even founded on nature. It represents an essentially pastoral country, and one in which it would be quite impossible for such a sharp hill to arise so suddenly. The sky is theatrical to a high degree, and bears no relation to the landscape. With such light and regularly disposed clouds, the dramatic effects of light and shadow we find here would be impossible. The two pictures are hung too high to venture a decided opinion as to their author, but the handling strongly resembles that of Zuccharelli. They have many of his peculiarities of composition, too, and these two facts lead one strongly to suspect him as their author.

The name of Gainsborough's great contemporary, Reynolds, has until quite recently been absent from the Louvre, but two pictures are now hung with his name attached. The *Master Hare*, which Baron Alphonse de Rothschild left to the French nation in 1905, is quite satisfactory in many respects. It is one of those charming studies of child life in which the first President reigned supreme. The painting of the head and hand leaves little to be desired, and if one could have wished for the dress to be more accurately drawn, there are many passages which amply compensate us for this deficiency.

With regard to the other picture ascribed to Reynolds *(Portrait of a Lady)* one can hardly speak so appreciatively. That this ill-drawn and vulgar picture has nothing to do with Reynolds can be seen at a glance. It is, moreover, covered with re-paints, and there are modern additions made here and there to the composition. I am inclined to look upon it as an early nineteenth-century or perhaps a late eighteenth-century portrait which has been worked upon in comparatively recent years. I arrive at this conclusion because the canvas is undoubtedly of the period I have mentioned, and there are certain traces of old paint which could well be of the same date as the canvas. The trees of the background are without any semblance of form, and are handled in the most amateurish fashion. The painting of both the arms and the face betrays the hand of a man who not only had no knowledge of Reynolds's methods, but was incompetent as an artist himself.

It is quite a pleasure to turn from this picture to the portrait of Sir John Stanley.

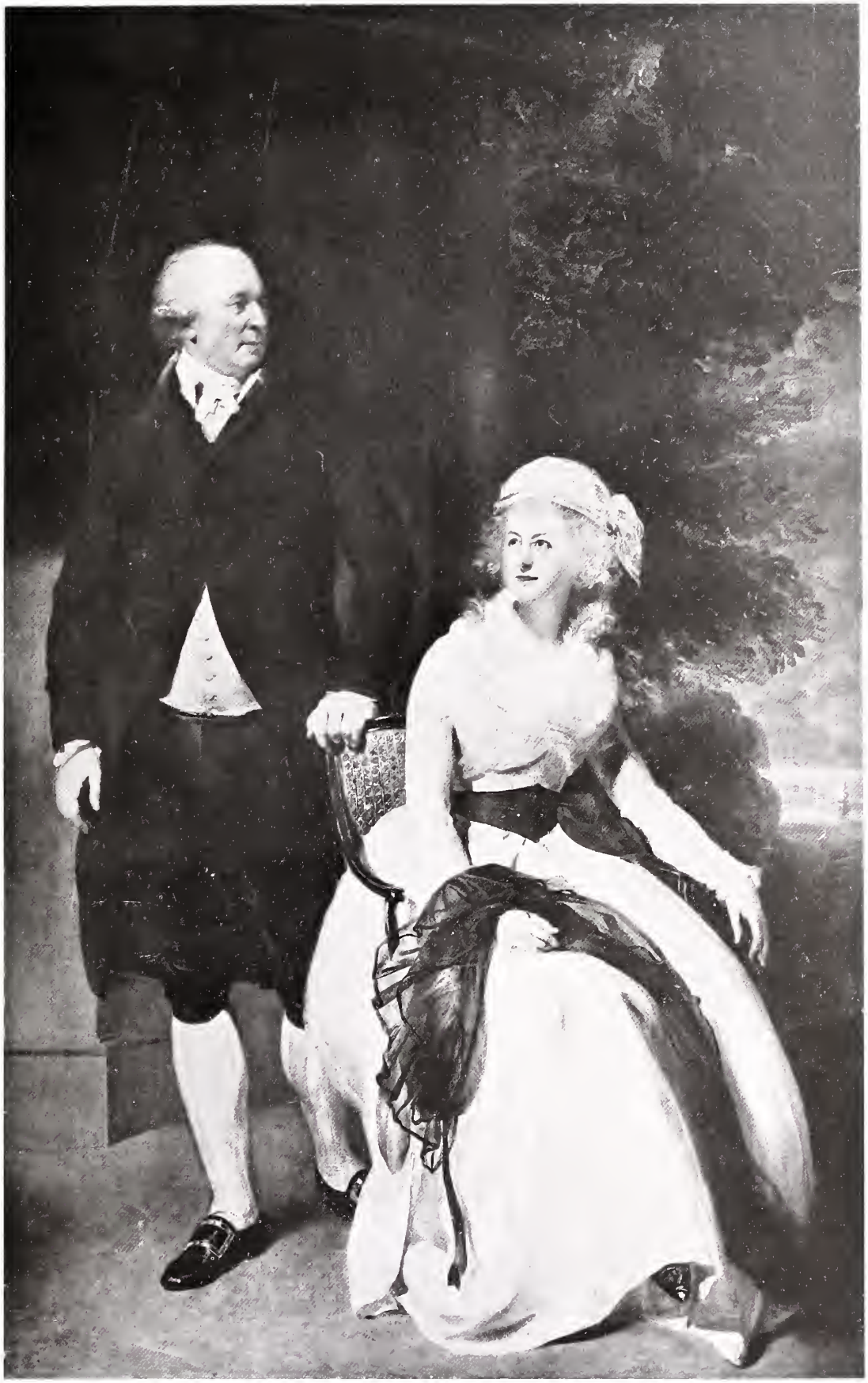
Here we have a characteristic example of a good period of Romney. There is that sense of ease about the pose which the master knew well how to give. The figure is splendidly drawn, the foreshortening is accurate, and the head is painted with energy and vigour. As an instance of Romney's care in treating accessories—witness the chair and the book lying on the ground—this portrait will be hard to beat.

It is unfortunate that Raeburn is not worthily represented in the Louvre. The so-called *Portrait of an Old Sailor*, whilst remarkably clever and certainly of English origin, is not, in my opinion, from his hand. The peculiarly forcible but complicated treatment of the mouth and chin are in a manner quite foreign to Raeburn. I am at a loss to suggest a name for the picture. There are many points which resemble the work of Gilbert Stuart very closely, but I fail to recognize his hand in the hair and eyes. The other group, *Mrs. Maconochie and Child*, is probably the work of Raeburn, although many have not hesitated to doubt it. But it lacks all those qualities which have caused the reputation of Raeburn to rise so steadily among our British painters. It is very difficult to say what has happened to this picture ; parts of the background and the shadows are so dark that they cause the broadly treated faces and hands to stand out in a glaring manner from the canvas. I cannot call to recollection any other picture by him in which a similar effect can be observed, and it is probable therefore that it has suffered some injury. But quite apart from this, the bad drawing nearly everywhere displayed in it gives quite an erroneous impression of Raeburn's powers.

Nor can Hoppner be said to fare much better. Certainly the better of the two pictures is the *Countess of Oxford*. This in many ways demonstrates the characteristic strength and weaknesses of a master who is to-day somewhat overrated. The sweet, even sugary, treatment of the face shows us once again how much happier Hoppner was in painting a woman than a man. But what a difference we observe betwixt his superficial sentimentality and the masculine vigour of Reynolds and Gainsborough! He has the trick of placing a passably good-looking woman in the most advantageous position for displaying her good points and hiding the bad, and he further knows how to suit the surroundings to the portrait. The *Countess of Oxford* is an example of this: she is placed in a slightly leaning position, with a landscape background which throws the colour of her cheeks and hair into pleasing prominence.

The other group of a lady and a child in a landscape has been doubted ; but I am still inclined to think that it is from the hand of the master. When one remembers the array of mediocre portraits which are to be found still in the possession of English families boasting a perfect and undisturbed pedigree from Hoppner, one learns not to judge all of his achievements by the highest standard ; nevertheless the picture is of such poor quality and in such indifferent condition that it seems a pity it has crept into the Louvre.

We can now turn to a master with whose representation we can be better satisfied. The French have always liked Lawrence. His dashing and brilliant handling has had for them an immense fascination. He was, indeed, a great artist, and carried certain parts of technique further than any of our English portrait painters. In fact, he impresses one as a man whose attention was riveted upon pyrotechnics and who lost sight of the fact that brush-



MR. AND MRS. ANGERSTEIN, BY SIR T. LAWRENCE
IN THE LOUVRE



MASTER HARE, BY T. GAINSBOROUGH
IN THE LOUVRE



MARY PALMER, COUNTESS OF INCHIQUIN, BY SIR T. LAWRENCE
IN THE LOUVRE

work is only the means to an end. Hence his portraits lack soul, and throughout his career he displays a diabolical and artificial cleverness bordering on the vicious.

It is unfortunate for the reputation of our school that Lawrence should have obtained such a hold upon the esteem of French collectors. I think that by yielding to his fascination they have missed the very essence of those qualities for which our painters are pre-eminent. But of Lawrence at his best we could not have a better example than the wonderful portrait of *Mr. John Julius Angerstein and his Wife*. In brilliance it recalls in no small measure that most amazing of all Lawrence's pictures, reprehensible as it is in many points of technique, the full-length portrait of *Miss Farren*. There is a strong analogy of treatment in the hair of Mrs. Angerstein and that of Miss Farren, whilst the similarity of the painting of the dress is most marked. The head of Mr. Angerstein is a noble piece of painting, and contrasts strongly with the more delicate painting of that of his wife.

Of the two latest arrivals of Lawrence, the portrait of *Mary Palmer* is unquestionably the better, and has many passages which are quite delicious. In handling and posture it bears a strong resemblance to the portrait of Mrs. Siddons in the National Gallery. There is the same liquidity of the eyes and vigorous painting of the cheeks and nose. We cannot therefore regret its entrance into the Louvre, as it well represents Lawrence at a time when he was not so artificial and mannered. The other portrait of a man is undoubtedly by him, but is not a picture of high quality. The *Lord Whitworth* in the long gallery has fallen into very bad state. It is, however, quite an ordinary example of Lawrence.

Of the other English portraits, the so-called *Brother and Sister* is a pretty example of Sir William Beechey, whilst the portrait of *Princess Charlotte*, in spite of apparent re-painting of the head, is a fair specimen of the art of Allan Ramsay.

The woman in white which the Louvre gives to Opie is a good picture, but I fail to trace the vigorous, even dramatic, handling of the master.

I had not space in my last month's article to finish the review of the landscapes. A composition representing the valley of a river with rocky banks and mountains in the distance is given to Richard Wilson. It is certainly founded upon him ; but in the first place, the trees in the foreground are painted with a minuteness foreign to Wilson, and the same may be said of the timid handling to be observed in the middle distance. Moreover, there is no intervening atmosphere betwixt the bank upon which we stand and the cliff in the middle distance. This is placed against the sky with crudeness, and the untransparent water with its falsities of reflexion and of colour, together with a certain lack of knowledge in the drawing of the hills, are, in my opinion, conclusive proofs that this picture, though contemporary with him, cannot be from his hand. The Morland has, I am glad to say, now had the label removed from it, though it retains its place in the catalogue ; it is nothing more than a bad copy.

It is a matter deeply to be regretted, not only by those French amateurs who know the English school so well, but by ourselves, who would like our Englishmen to hold their place worthily in the Louvre, that such examples should have crept in. We feel sure that future opportunities will not be neglected, and that finally we shall occupy our just place in the great French gallery.

PAST EXCAVATIONS AT HERCULANEUM

BY ETHEL ROSS BARKER

DURING the last six months projects have been discussed in the Italian papers for further excavations at Herculaneum, nearly the whole of which city still lies buried beneath the adjacent towns of Portici and Resina.

It may be interesting at this moment to give a brief account of previous excavations, and of the unequalled treasures of art which they reveal.

At the eruption of A.D. 79, Herculaneum was overwhelmed by a torrent of liquid mud. Subsequent eruptions, of which the distinct strata are visible, have buried the city to a depth varying from 60 to 100 feet beneath a solidified mass which frequently is as compact as marble.

Excavations, which have been carried on intermittently from 1709 to 1876, have brought to light a theatre, a basilica and two curiae, two temples, a large country villa, an area of 300 by 150 perches at Resina with houses and streets ; and, probably marking the limits of the city, two sepulchres. The confusion in the records renders it probable that other temples and a forum mentioned are only rediscoveries of a portion of buildings which had been reburied after excavation. We are led to conclude that Herculaneum was a long narrow city of medium size, built with its major axis parallel to the sea, and with its streets at right angles to each other. On its history, as a Greek colony, and then as a Roman colony, we cannot dwell here.

Since we are able to explore about three-fourths of the ancient city of Pompeii, Herculaneum has not contributed much that is new to our knowledge of the architecture of the period. The works of art, however, which have been found, far surpass, in quality and quantity, anything found at Pompeii. The majority of the works are in the National Museum at Naples. The number of bronze statues found is stated to be 128, of marble statues 24. There are in addition nearly a hundred busts, and a large number of statuettes, vases, tripods and candelabra of graceful form, with the designs that were the inspiration of the Renaissance.

Excavations were carried on by means of low narrow tunnels, on each side of which small areas were dug out, to prevent the rock collapsing. Under these circumstances any accurate knowledge of the plan of the buildings is difficult to obtain. Further, excavations at first were carried on solely with a view to extricating works of art. Walls of buildings were ruthlessly pierced and stripped of marbles and frescoes ; statues were removed, and all knowledge of their locality was lost : they were then freely 'restored.' Even at a period when the engineers in charge made notes and plans of the discoveries, these were carelessly kept, and many have been lost. Moreover, the only part of Herculaneum which has not been reburied is a portion of the theatre, and the houses at Resina.

In 1709 and 1713 the prince d'Elbœuf, general of the Austrian army, after sinking a shaft at Portici, came upon the back of a building, afterwards identified as the theatre of Herculaneum. Of the statues and precious marbles extracted, several went out of the country.

Excavations were resumed in the theatre in October 1738 and carried on till 1776, with intermissions, by engineers appointed by Charles III of Spain. First a portion of the outer wall was discovered, then a staircase and portions of the *cavea*, consisting of twenty-one tiers of seats, the upper three being divided by



BRONZE BUST OF DIONYSUS FROM HERCULANEUM
IN THE NAPLES MUSEUM



BRONZE BUST OF (?) SAPPHO FROM HERCULANEUM
IN THE NAPLES MUSEUM

a corridor from the lower eighteen. Round the top of the seats ran a corridor with marble-covered pedestals for columns, suggesting that this corridor was a covered way. In 1742 to 1751 a small portion of the *orchestra* was discovered, paved with thick slabs of *giallo antico*, and the front of the *pulpitum*. From 1762 to 1765 the *scena*, portions of the *cavea*, and the outer wall were explored.

The theatre was built of brick and tufa stuccoed, and encrusted, within and without, with precious marbles. The outside was adorned with arches borne on pilasters: a marble cornice ran round it, and traces of colour were found. The seats and stairs were of lava. We have two printed plans left us out of some twenty made at the time. In general plan the building is not unlike other theatres known to us, and in the proportions of the *orchestra* and *proscenium* it is rather of the Roman than the Greek style. The theatre was of medium size, the total diameter measuring 177 feet, the diameter of the *orchestra* 29 feet.[1]

It was richly adorned with statues in marble and bronze, which not only stood in niches outside and inside, but also crowned the outer wall, and stood on the wall surmounting the *cavea*, and adorned the columned portico at the back of the theatre, and the various entrances. The force of the mud torrent overthrew and shattered the majority. We have remaining to us three marble statues wearing the toga, some half-dozen bronze statues of emperors and citizens, and some beautiful female figures, draped, many of them being portraits of the ladies of the household of M. Nonius Balbus.[2] We have fragments of a superb gilt bronze chariot and horses, and half a dozen inscriptions.

[1] The theatre at Ephesus has a diameter of 495 feet; the large theatre at Pompeii, 202 feet.

[2] Three of these statues are in Dresden Museum.

After a descent of a hundred steps, and much groping along low-vaulted, damp, cold corridors by the glare of the torch-light, we can see all that has been excavated. Only a few fragments of white marble, a delicately sculptured piece of frieze, the acanthus leaves of some pilaster, stained green with the damp, still cling to the naked walls; and the section of the tiers of seats, the portion of the *scena*, the *orchestra* entrance, all give the impression of being hewn out of the rock.

About 600 feet S.W. of the theatre is the basilica, which measures 228 by 132 feet. It was discovered in 1762. It is surrounded by a wall with forty-two engaged columns in all, and inside, and parallel, another row of columns, the two supporting the roof of a covered portico. The floor of the basilica is two feet lower than this raised walk. Along the shorter end are five entrances, adorned with pilasters, on the arch of which stood five equestrian statues, of which two only remain to us, the statues of M. Nonius Balbus, father and son.

At the opposite end is a recess, where stood three marble statues: one of Vespasian in the middle, and two headless figures, seated in curule chairs on each side; both are of great beauty. The two niches at each side of the recess were adorned with frescoes, *Hercules with Telephus suckled by the Hind* and *Theseus Victor over the Minotaur*, and contained two beautiful bronze statues, nine feet high, of Nero and Germanicus.

At each side of the portico entrance stood great pedestals for statues, and on the half-columns, between each of the engaged columns of the wall, stood alternately a bronze and a marble statue. These have mostly perished. Many inscriptions were also found here. The outside was covered in marble. The columns were of brick, covered with

stucco. The interior was painted in fresco ; most of this is now in Naples Museum.

Quite near the basilica were two small buildings identified as curiae[3] or as temples. Let into the marble-lined inner walls of these curiae were bronze inscriptions with the names of magistrates of the city.

In June 1750 excavations were begun in the west end of the garden of the 'House of the Papyri,' and were carried on to the year 1762. The 'House of the Papyri' is a magnificent country villa of the late Republican period. The main axis lies parallel to the sea. The general plan is similar to houses of the same period in Pompeii, though on a larger scale, and with certain additions. We have the *atrium*, *alae*, *peristyle and tablinum*. There is a second peristyle to the right of the *atrium*, and rooms beyond this. There is an unusually large garden, measuring 310 feet by 104 feet, extending to the left of the villa, with a circular *exhedra* at the end, which had a beautiful marble floor. In the garden was a great pond, measuring 219 feet by 23½ feet. Many of the floors in the villa were of coloured marbles or of mosaic. The fluted columns of the peristyle were of stuccoed brick. The water supply, judging by the many lead pipes and innumerable fountains, must have been abundant.

House and garden were adorned with statues and busts. There were thirty bronze busts, sixteen bronze statues, fifteen marble busts and seven marble statues.

Among these are some of the loveliest bronzes in Europe, including the *Mercury in Repose*, *The Discoboli*, *The Drunken Faun*, and five fine Doric figures generally known as *The Dancers*. Of the busts, some are lovely ideal heads, some realistic portraits. Here also were discovered the rolls of papyri from which the villa takes its name. The greatest number were found in the room known as the library. This room was floored with marble, contained four inscribed busts, of Epicurus, Hermarchus, Zeno and Demosthenes, and many cases in inlaid wood for papyri. The rolls resembled lumps of charcoal, and many were thrown away as such. When some characters were observed on one of them, these carbonized rolls were discovered to be papyri. A monk, Father Piaggio, invented a machine for unrolling them, and for some 120 years scholars were busy in the work of deciphering and editing. Some original rolls, opened and unopened, exist in the Bodleian and in the British Museum. The results of so much labour are a little disappointing. Three-fourths of the library consist of the works of the third-rate Epicurean philosopher, Philodemus of Gadara. His pupil, and later his patron for thirty years, was Lucius Calpurnius Piso, whose daughter married Julius Caesar. It is mainly on the evidence of the relations between these men[4] that Piso has been identified as the owner of the villa, and the house has frequently been called 'the Villa of the Pisos.' The evidence, however, does not seem quite conclusive.

In 1750 a building resembling a columbarium, such as we see in Rome, was found toward the S.E. It was a vaulted room, entered by a staircase containing eight niches with the cinerary vases in their place. It belonged to the Nonia family, and was six feet long.

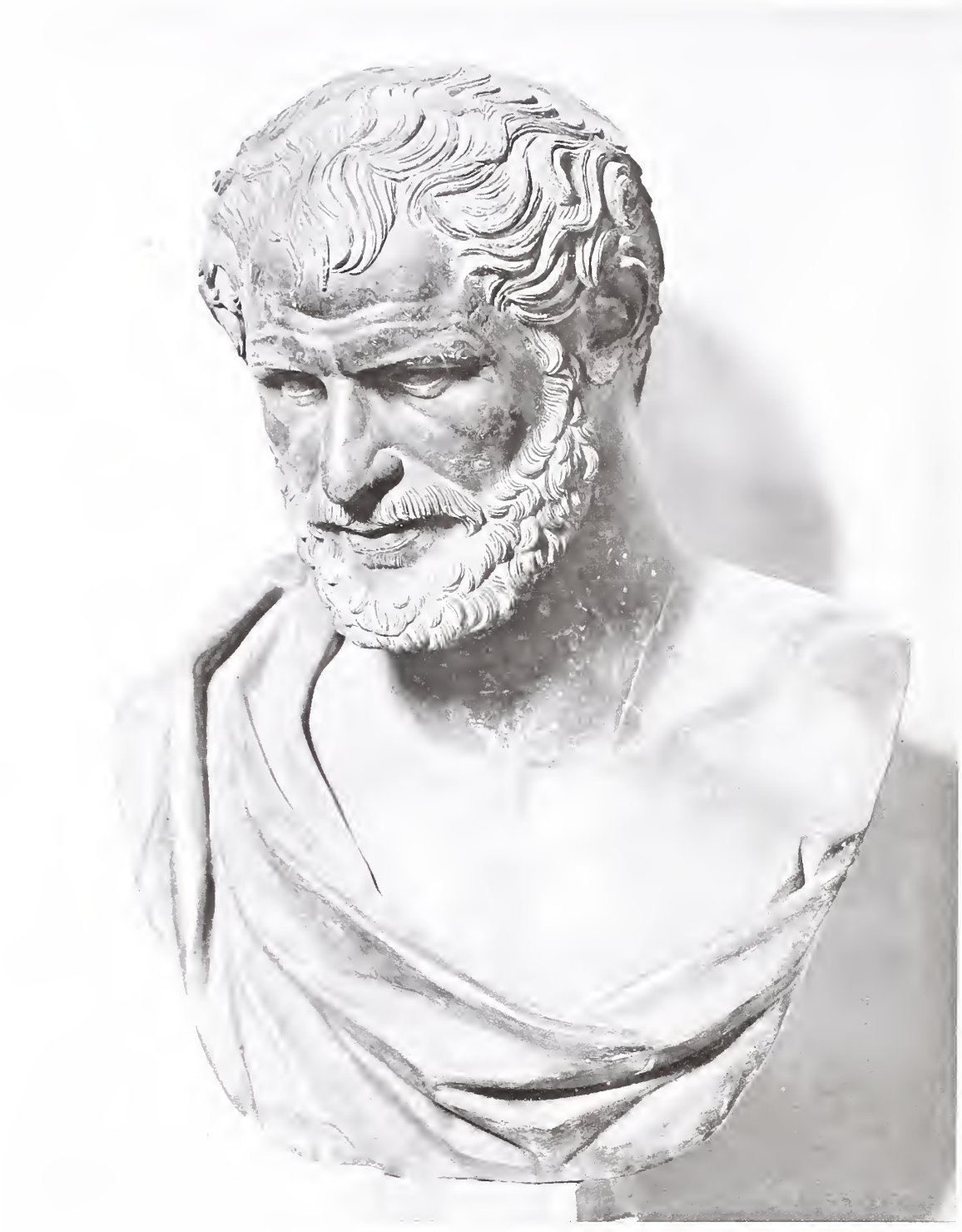
In 1757, towards the S.W. of the basilica, a temple was discovered with a marble inscription, stating that it was restored by Vespasian to the Mother of the Gods. The vault was painted with stars on a white ground. The *cella* measured over fifty-one feet in length. In

[3] Jorio, 'Notzie sugli scavi di Ercolano' (Naples, 1827).

[4] Cicero, 'In Pisonem' and elsewhere.



BRONZE HORSE FROM HERCULANEUM
IN THE NAPLES MUSEUM



BRONZE BUST OF HERACLITUS FROM HERCULANEUM
IN THE NAPLES MUSEUM

1759 a second temple was discovered quite near. Some beautiful bronze tripods, censers and candelabra were found here.

The houses and streets which were excavated at Resina (1828-1837) were only thirty-six feet beneath the surface. All the streets are narrow, except one, which measures sixteen feet across, and is paved with blocks of lava. Of the houses little remains but naked walls. The general plan resembles those at Pompeii. The floors were of coarse mosaic. The walls were nearly all painted in fresco, consisting usually of tiny medallions and friezes of cupids, beasts, birds, and flowers painted on a large monochrome panel, which was generally of the well-known 'Pompeian' red, or a beautiful glazed black.

In the well-known 'House of Argus' were found busts of Diana and Apollo and some frescoes. Out of some 400 frescoes in Herculaneum, now in Naples Museum, only a dozen are life-size pictures, and these come from public buildings.

The importance of the Herculaneum discoveries lies in the character and condition of the antique bronzes. Compared with some of these, the *Marcus Aurelius* of the Capitol is modern, the *Boxer* in the Baths of Diocletian a piece of brutal realism of a late period of Greek art, the exquisite bronzes of the Etruscan Museum in Florence mere fragments. We have nothing really comparable with them except the bronze horses of St. Mark's at Venice.

Perhaps the most striking of these bronzes, in some respects, are the five *Actresses* or *Dancers* which were found in the southern portico of the garden of the House of the Papyri. They are certainly Greek, and possibly originals. The pose and balance of the figures are graceful; the Doric robes fall in straight, stiff folds, yet reveal the curves and lines of the form beneath: the variety and realism in the treatment of the hair is admirable, and if the enamel eyes that have been inserted scarcely add to the beauty they certainly enhance the life-like effect of the fine, stately figures. For sheer beauty, the so-called *Head of Dionysus* or *Head of Plato* (p. 145) is unsurpassed. The expressive head might well be that of the greatest of the pre-Christian mystics, or of Dionysus, pondering over the mysteries known to the initiate, and revealed under the fierce symbolism of the Bacchic revels. The treatment of the beard and the abundant hair that seems to resist the gentle pressure of the broad fillet that binds it, the modelling of the cheek and brow and the delicate curves of the lips are a revelation in the art of bronze working.

Passing over many life-like portrait-busts, we come to a series of 'ideal heads,' and under this category might well come several busts to which names have been applied without any foundation. They are all Greek in type; they are all of ideal beauty; they are all different in technique—in the treatment of the hair, in the proportions of the face. They are all different in type—including the effeminate, oriental beauty of the so-called *Ptolemy Soter*, the inexpressive loveliness of the slightly heavy-jawed, low-browed, wide-eyed youth, the *Doryphorus*, and the *Archaic Apollo* (p. 157), whose significance almost makes us forget its beauty. The head, with its brooding eyes, with its extraordinary vitality expressed even in the wild locks that cluster about the neck, seems the one perfect expression of the sun god, of the god of swift death, of the god who inspired the raving priestess on her tripod. This head was found in the garden of the House of the Papyri,

which possibly belonged, as we have seen, to Lucius Calpurnius Piso. On the coins of the Calpurnian family appears a devitalized and conventionalized version of this head.

The marbles discovered in Herculaneum do not possess the unique interest of the bronzes. The two equestrian statues of Balbus, father and son, are interesting because, with the exception of the *Marcus Aurelius*, such statues are almost unknown till we come to the days of Donatello's great statue in Padua.

Such discoveries in the past awaken keen anticipation as to the results of future excavations. The zeal and enterprise of the Italian government renders it possible that immediate excavations may be undertaken in Italy, and that Herculaneum is to be the spot selected. What treasures might not a second 'villa' yield? In her buried ruins Italy holds the history of the ancient world: she was the inspiration of the middle ages: she was the foster-mother of the Renaissance; and in this twentieth century all Europe is ready to sympathize with her in her arduous enterprise, which may reveal fresh visions of beauty—may add, as it were, a few more letters to those unwritten words that shall spell for us some more of the secrets of history and archaeology. Such discoveries belong to no nation, and no time.

THE CASE FOR MODERN PAINTING
BY A MODERN PAINTER
III—THE ROYAL WATER-COLOUR SOCIETY

AS we saw last month, the Royal Institute has fallen upon evil times. The Royal Society of Painters in Water-Colours has been more fortunate. Among all London societies it is, perhaps, the most successful from the money point of view; and its success, in many respects, is well merited. By avoiding the temptation to become a large society, and to admit the work of 'outsiders,' the R.W.S. has succeeded, year after year, in making its shows more select than any big exhibition could be, and has never become so narrow-minded as to exclude the talented innovator. The consequence is that the society represents the best water-colour art of several distinct periods, beginning with the delightful washed drawings of the veteran, Mr. William Callow, passing to the stippled work of the seventies and eighties, and ending with such ultra-moderns as Mr. Rackham, Mr. Cameron and Mr. Sargent.

For this reason alone the exhibitions of the R.W.S. are worth visiting, because in them the student of water-colour can trace the whole development of the art from its classical period to the present day. How evenly public patronage is shared by the various schools is indicated by the fact that Mr. Rackham and Mr. Callow seem able to sell their drawings with equal facility. If decline is anywhere noticeable, it is in the case of the painters of the seventies and eighties.

This decline is not altogether undeserved, for the class of drawing which it affects is in reality much the same as that which is shown at the Institute, and is open to the same objections. It is, indeed, nothing more than a faint echo of what has been done much better in a previous age, with a little sentimentality thrown in. The



ARCHAIC APOLLO. BRONZE BUST FROM HERCULANEUM
IN THE NAPLES MUSEUM

living tradition of the art of the water-colour is thus represented by Mr. Callow on the one side and by the moderns on the other. With Mr. Callow's work I need not deal at length, for there cannot be two opinions as to the charm of the fresh and simple workmanship. It is our one link with the age of Cotman, Cox and De Wint, of which Mr. Callow is the last survivor. Thus it possesses some qualities of which we have lost the secret, and it would seem as if its rediscovery would have to be left to another age.

Nor is Mr. Sargent an easy master to follow. His certainty of eye and hand are personal gifts which could only be used by some one who was equally brilliant ; and not the least depressing features of modern exhibitions are the attempts made to work in Mr. Sargent's manner by painters who have not a tithe of his talent. Mr. Cameron and Mr. Rackham would be easier models to imitate, though few could claim the scientific breadth of the one or the elvish detail of the other.

Mr. Rackham's work in particular seems to possess every quality that makes for permanence. The addition of a lively pen-line and a delicate brown tone to an arbitrary scheme of coloration makes his method practically a new one, while his sense of colour contrast and colour harmony is not less acute than his eye for human grace and oddity alike. Few men living are so consistently delightful, hardly any are so truly prolific—that is to say, possess Mr. Rackham's capability for turning out composition after composition, each crammed with invention, and each quite different from the last. No living artist better deserves success,

Mr. D. Y. Cameron's activities cover a much wider range of material, but are really narrower in scope. He is, perhaps, the first of our living etchers of landscape ; at least his prints command the widest market. His oil paintings are always among the best things of their kind at the exhibitions of the International Society, and his water-colours for some years have been very prominent features in Pall Mall East. In the present exhibition of the R.W.S. he is not seen quite at his best ; nevertheless his drawing is of such a scholarly breadth and boldness of plan as to separate it at once from the work of men who have never tried to 'bring off' a grand and simple design. The colour experiments of Mr. Louis Davis and the excellent interior by Mr. H. S. Hopwood (205) were also interesting.

Mr. Callow, Mr. Sargent and Mr. Rackham are, therefore, the three outstanding personalities, yet even without their help the R.W.S. would still be a strong body as societies go nowadays.

It possesses the almost unique merit of concentration, and is apparently free from the jealousies which mar the work of larger art groups. Hence it can be at once conservative and liberal-minded ; indeed, less successful bodies would do well to consider the common-sense principles which underlie its constitution. There is more in such principles than most people imagine.

The constitution of the Royal Academy presents a much more difficult problem, and I must defer my notes upon its present exhibition till next month.

(To be continued.)

THE WATER COLOUR METHOD OF MR. WILLIAM CALLOW

SO much interest is now taken in technical processes that no apology is needed for giving some account of the practice of the water colour artist who was born in the year 1811, who worked through the period when that art reached its culminating point, and still continues to exhibit.

In the annual shows of the 'Old' Water Colour Society the drawings of Mr. William Callow have been a remarkable feature for very many years. In the face of body colour and every device that the ingenuity of modern water colour artists has discovered to obtain greater power and force, these modest wash drawings have more than held their own, and even the brilliant mastery of men as great as Mr. Sargent cannot extinguish their more retiring dignity.

Owing to Mr. Callow's great age (he will celebrate his ninety-sixth birthday this month) his account of his method was put into the form of answers to questions, which are reprinted literally.

Do you use ordinary Whatman, or some other paper?

I have always used Whatman's paper for drawings, but Harding's for sketches, and absorbent paper for experiments only; of late years Whatman's paper has not been so good.

Do you prefer paper to be non-absorbent or semi-absorbent?

I prefer hard paper, non-absorbent.

Do you tone the paper either by staining or washing with some colour?

Neither. No preparatory work whatever; I commence with the tint required.

What palette do you work with?

My palette consists of Blues, Reds, Yellows, and Browns—viz.,

Indigo, French Blue, and Cobalt.
Lake, Light Red, and Vermilion.
King's Yellow, Gamboge, and Yellow Ochre.
Burnt Sienna, Madder Brown, and Vandyke Brown.
Sepia, Raw Umber, and Raw Sienna.

Have you discarded any colours as lacking in permanence?

No, I have strictly kept to those mentioned.

Do you use cake, moist, or tube colours?

Moist colours in pans.

Do you prefer the colours of any particular maker?

I have always used Winsor and Newton's, and for teaching purposes a box was named after me containing the colours I used in teaching.

Do the modern colours differ from those of the same name used in your early career?

Yes, the modern colours are moist, while formerly they were hard and had to be rubbed previous to using; it was a long process, but I think the colours were purer from the process of rubbing.

Do you build up your drawings upon a monochrome foundation?

I have no knowledge of monochrome.

Do you leave each wash to dry before adding the next, or do you work into the colour while wet?

After applying the first tint, my work is left to dry before applying the next.

Do you wash your drawing with pure water between the application of each layer of colour, removing the moisture with blotting paper, or do you apply the second and subsequent washes when the paper is perfectly dry?

My drawing is washed with pure water between each tint, and allowed to

dry before the second and subsequent tints are put on ; no blotting paper ever being used.

If you work dry, how do you avoid hard edges ?

By softening with brush and water. A flat brush is best for use in washing.

Do you use any medium except plain water—such as gum ?

No, nothing but clear water.

Has your practice changed in recent years ?

No, I have always throughout my career worked on the same principle.

Did it differ materially in any point from that of Cox and De Wint ?

I have no knowledge of the methods used by Cox and De Wint, but feel sure the general principle was the same with most painters of that period—viz., washing and repetition of tints, by which method the solidity required was obtained. Other methods resorted to by early painters to obtain solidity and texture were rubbing with a damp cloth, and the use of a scraper to obtain the high lights ; a sponge was also used for the same purpose. Most of the high lights in the foreground were wiped out with a wet brush and handkerchief to obtain what was required for richer colour of foreground, such as leaves, trees, etc. Indiarubber was used for the same purpose. Much was done by this process to obtain effects.

The modern style of water-colour painting, and the change that has taken place in style and method, I attribute to the introduction of opaque or body colours. This was formerly against the rules of the R.W.C. Society, and I think Harding was the first to break through this rule.

I am unable to give an unbiassed opinion of present-day methods, as owing to my great age and rapidly failing sight I have not visited London exhibitions for some years.

A NOTE ON WATER COLOUR TECHNIQUE

BY ROGER E. FRY

WASH drawings — for, whether rightly or no, I have no interest in water colour 'painting' — the attempt to reproduce in the medium of water colour something of the solid relief and actuality which are natural to oil painting—wash-drawing depends, I believe, more upon the quality of the paper than anything. And herein lies the supreme difficulty for the modern draughtsman, that he cannot easily obtain a really suitable paper, the modern water colour paper having been gradually 'improved' so as to enable the artist to obtain all manner of effects except the essential one of the beauty of the pure transparent wash. Upon different papers the same colour will produce totally dissimilar effects of colour and tone. With a good paper it will lie with perfect evenness (no granulation), with perfect precision but without the least hardness of edge, and should therefore require no subsequent washing, which in my opinion is fatal to perfect quality. A paper of this kind is of course somewhat absorbent. It will not allow of wiping out or indeed any alteration, but it should not be spongy and soft; it should have a firm texture, and it should not be so absorbent that the tone of the wash alters materially in drying. It is true that some absorbent papers which do dry lighter, or rather become suddenly dark when wetted, produce the most beautiful quality, but the artist's difficulties are thereby so much increased that few will be willing to risk the danger of frequent failure.

The paper that Girtin used seems to me to have been as near to perfection for wash-drawing as anything that has been made. Soon after his time came the disastrous 'improvement' of the 'woven' instead of the 'laid' paper ; and artists like Turner, who were obsessed with a desire to exceed the limits of the wash drawing, to become painters in water-colour, pressed it into their service until the modern water-colour paper became universal. In conjunction with other artists I have endeavoured to get Girtin's paper copied by an experienced paper-maker. Our success has not been complete, but I believe the

paper which is sold by Mr. Percy Young is more amenable to beautiful wash-drawing than any other modern paper I have met with. But in the meanwhile, until the real thing is again manufactured, the artist who is fastidious about such things as the combination of atmospheric quality and precision in his washes must have recourse to such old paper as he can lay hands on. In using this he will have to face many risks which the regular practitioner will dislike. One sheet may differ from another in quality, so that a treatment which succeeds perfectly with one will fail entirely with another; a sheet may develop under the wash hidden defects, sudden spots of greater or less absorbency, foxing and other unpleasant surprises; but whenever he gets a perfect sheet the artist will have his reward.

It will of course be apparent that the kind of wash drawing I have in view imposes upon the artist very rigid limitations in the so-called 'rendering of nature.' With the paper that gives the finest quality of wash, all alteration is out of the question: no wiped-out lights, not even a tint washed lighter, can be expected. The artist's formula must therefore be very simple, very precise, and his treatment spontaneous and direct. He may find it necessary to treat his theme in three distinct parts: to render it first as contour either in pen or pencil; then as chiaroscuro by working his shadows in neutral tints; and finally as colour. For anything like an impressionist treatment of the whole effect in one operation, the problem will become too difficult.

But I believe that the very limitations of such a method as I suggest make really in the direction of a more purely artistic vision, of one in which any crass naturalism is impossible, in which the selection of the significant and central facts is more deliberate and sure.

Water-colour drawing is, I think, destined to play an increasing part in modern art, as wealth and the taste for art become more disseminated among the middle classes, since the heaviness and material quality of our oil paintings fit with difficulty into the lighter and more delicate schemes of decoration possible to the semi-detached householder, who will never own large oak-panelled halls. Such a man, if he become a patron of painting at all, will soon find how difficult it is to decorate his house with oil paintings, in which pale colours and high keys are rarely successful, and will inevitably turn to water-colour. And if this happens, we may in time rid European art of a certain redundancy of material which has for long obsessed it, and may get to learn from the art of China and Japan that there is more expression in fine calligraphy than in elaborate realization of natural texture and completeness of effect. We might even learn once again, what Europe has forgotten for five centuries, that a method of composition which is freed from the tyranny of perspective, and which obeys only the desire for complete expressiveness of the idea, is at once more free and more logical than that which we so inevitably practise.

THE GOLD MEDALS OF ABUKIR

BY DR. A. KOESTER

AMONGST the many objects which have recently been found in Egypt, the gold coins and medals found near Abukir are especially worth notice. The full particulars of the finding of this treasure have unfortunately never come to light, for it was discovered by chance and secretly dug up by native field labourers. Some time after there had been talk about a great number of Roman gold coins, ingots of gold and Greek gold medals having been found, these objects suddenly appeared in the art-trade in Paris. Syrian and American dealers and a woman from the East went singly to the art-dealers and the museums, and offered for sale eighteen exceptionally large gold medals (diameter 2 to 2⅓ inches), which were in a splendid state of preservation. They asked fabulous sums, and seemed to be in a great hurry. Through the mysterious behaviour of these orientals and the excitement and haste with which they exhibited the objects, but most of all through some peculiarities in the technique as well as in the design of the gold medals, the art-dealers became suspicious; the medals were thought to be clever imitations, and nobody was anxious to buy them.

After a short time the medals were back in Egypt, with the exception of four, which had been offered for sale to the museum of Berlin. Dr. Dressel, who has recently discussed these gold medals at length in the 'Abhandlungen der Akademie der Wissenschaften,' recognized that they were undoubtedly genuine, and he succeeded in acquiring them for the collection of coins in Berlin.

The designs on these medals are connected with Alexander the Great and his house. On the obverse of two of them Alexander's head is presented: on one with the royal diadem, on the other in his coat of mail and helmet, after the style of the coins of Lysimachus. On the reverse sides a goddess of victory is represented. She stands in a four-horse chariot, and holds in her left hand the branch of a palm-tree, in her right the reins.

The goddess of victory on the second medal stands with her foot on a helmet, and is gazing at a shield richly ornamented with figures. Opposite to her is a trophy under which two prisoners are sitting : to the left a man with a beard, clothed after the manner of barbarians, with his hands in fetters ; to the right a woman, evidently in deep sorrow, wrapped in her cloak.

These interesting and rich designs are obviously to be interpreted as a glorification of the conquest of Asia by Alexander the Great, hinted at by the figure characterized as a barbarian. A double-axe, the characteristic weapon of the Amazons, which is included in the trophy, indicates the victory over the war-like viragos who, according to the legend, still dwelt in Asia in the days of Alexander.

The third gold medal (fig. 1) shows us quite a new and very remarkable likeness of Alexander. It is a half-length, full-face picture of the king, with long hair, standing up in the well-known way and falling upon his shoulders like a mane. In the treatise above referred to, Dr. Dressel says of this head of Alexander : 'There is no human likeness on the thousands of antique coins and engraved stones preserved to us which could be compared with this as regards the interpretation and the description of personality. There may be some artistically more perfect likenesses and some which distinguish themselves by their more keenly felt and more harmoniously executed characterization, but not one that could move us more deeply and make us realize more vividly the greatness and the importance of the personage represented.'

It has been inferred from the shield and the spear that it may be Alexander fighting, yet this face, though expressing energy and noble bearing, hardly expresses the agitation of a fight, and we have in this portrait not Alexander fighting but Alexander the hero.

On the reverse of this medal is represented again the goddess of victory with the trophy.

The design on the fourth gold medal follows the likenesses of Alexander in a natural way. It is a charming female bust portrait of Olympias, the mother of the great king (fig. 2). On the reverse we see a Nereid borne through the waves by a sea-bull. This design is intimately connected with the likeness of Olympias on the obverse, for the mother of Alexander was descended from the Aeacides, who traced their descent back to the sea-goddess Thetis, and the Nereids belong to the suite of this goddess.

The reverse of the next medal is also very interesting. The youthful Alexander, adorned with the royal diadem, sits on a bench. In a sleeveless *chiton*, the arms covered with bracelets, the goddess of victory sent by Minerva stands before him, handing weapons to him, as to the future conqueror of the world. She presents to the young hero the helmet, the mark of distinction of the commander, and beside her stands the big round shield, on which Achilles is represented, dragging Penthesilea behind him : Achilles with Penthesilea evidently hints at Alexander's task of subduing Asia by Hellenic culture.

The designs on the other gold medals are also connected with Alexander and his house, so that we have before us a continuous series. By comparison with other coins it has been ascertained that these medals were originally prizes of victory, distributed at the Olympian games in Macedonia (A.D. 274) in remembrance of Alexander the Great. In all probability these prizes were gained by an Egyptian athlete, who took them back with him to his native land. Great numbers of these prize medals were distributed in ancient times, and that so few have come down to us is mainly owing to the fact that they were of gold and were melted down later. Besides the medals of Abukir only four other prize medals are known to us, three from a gold-find in Tarsus, and a smaller one, which is at present in Cambridge. All of these medals are of eminent scientific as well as artistic importance.

DUTCH AND FLEMISH FURNITURE

BY R. S. CLOUSTON

MISS SINGLETON is to be most warmly congratulated on her latest book.[1] Her careful treatment is so well known that before we open the pages of 'Dutch and Flemish Furniture' we have the comfortable assurance that we shall not find a heterogeneous jumble of facts and fiction collected at random from the most untrustworthy sources. The only possible fear is that Miss Singleton, like so many others, should have traded on her reputation, and given us something which, though distinctly good, would fall below her own standard. There is, however, no such backsliding, but rather the reverse. After reading and re-reading the book I am impressed with the distinct advance made in style, interest and scientific treatment. No one with the faintest love for the subject can fail to be interested, and nobody of average intelligence can read the letterpress, comparing it with the illustrations, and fail to arrive at a knowledge of the different periods and the growth of styles. This comparison might certainly have been made somewhat more easy. There are two classes of illustrations, plates and

[1] 'Dutch and Flemish Furniture.' Hodder and Stoughton, 42s. net.

figures, and the latter are difficult to find. The figures sometimes occur in pages by themselves, while at others they surround the object reproduced in the plate. As both plates and figures seldom face their descriptions and, indeed, are often widely removed from them, it would greatly facilitate the study of the book if the pages opposite which they may be found were given in the text. It would also be well, for purposes of reference, if the page or pages in which the illustration is mentioned were given either in the index or on the plate. Plate XXVII, for instance, which faces page 148, is merely mentioned in page 152, but is fully discussed on page 252. The index also omits the figures, except such of them as occur in the plates. The matter is so admirable that, in the future editions which I feel confident will be required, I shall hope to see my suggestion used.

In this book there is a vast amount of the original research we have come to expect from Miss Singleton. 'In my attempt,' she tells us in her preface, 'to reconstruct Dutch and Flemish interiors of past days, I have consulted not only histories, memoirs, and books of travel, but wills and inventories as well.' This is no empty boast. There are pages and pages filled with such notes, and others teeming with the names and dates of the old workers. Yet no one need be afraid of dryness. Miss Singleton has the faculty of treating her subject scientifically and exhaustively and yet making her book interesting reading. The long lists which occur every here and there are necessities for the expert; but there is no compulsion on the ordinary reader to wade through them unless he feels so disposed. The historical portions, on the other hand, are not only integral parts of the subject, but are so brightly written that they can scarcely be passed over by any one.

What seems to me the chief fault of the book is, after all, only a virtue exaggerated. It is impossible to succeed in any art work without enthusiasm. Miss Singleton has scored a success where another writer of equal knowledge might have failed through her possession of this quality. She is, however, occasionally inclined to be carried away by her subject and to forget that the effect of appreciation is heightened by sympathetic criticism. I cannot, for instance, understand how Miss Singleton, whose taste is indisputable, should say of a very childish design that it has 'directness and simplicity worthy of a Botticelli.' Nor can one quite follow her when she writes: 'Many an obscure monk put all that is beautiful and fanciful in his nature into the production of carvings in stone and wood that have never been surpassed.' She is also inclined, somewhat naturally perhaps, to 'drag in' America. In what is otherwise one of the best (if not the best) accounts of the causes which led to the Renaissance she interpolates the statement that 'America was shortly to be discovered, and before long exotic woods were to end the exclusive sway of walnut and oak.' For any one, like the present writer, who has a bad memory for dates, it is useful to connect the discovery of America with the early days of the Renaissance; but the one had as little to do with the other as the man in whose birthday it happens to occur affects an earthquake. Miss Singleton knows just as well as I can tell her that mahogany was not used, except in a scattered and experimental way, for over two centuries, nor satinwood, the next most common, for nearly three. I must also take exception to the statement that Grinling Gibbons was a Dutchman. He was born in London in 1648, and though he seems to have had some connection with Holland either by blood or early residence (his biographers vary on the point), his style was formed in England and is as purely English as it is possible for art to be.

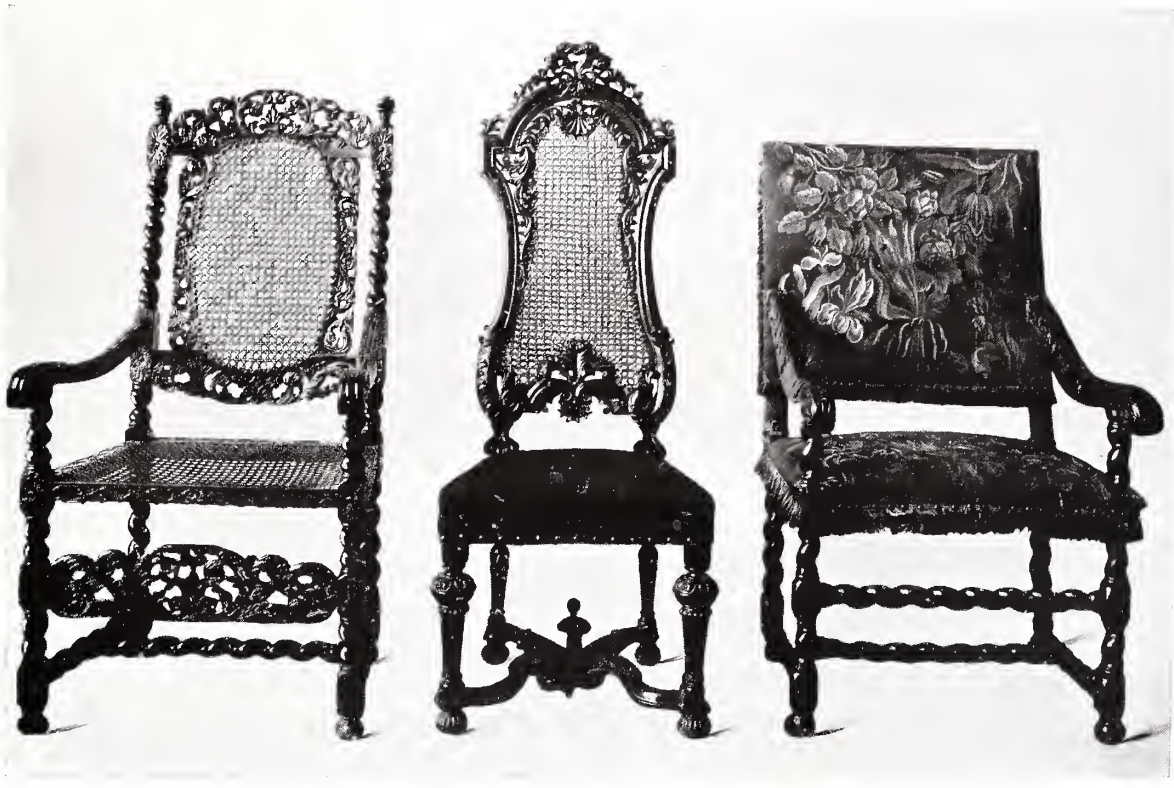
To imply, even by suggestion, that these careless statements are representative would be, to use Charles Reade's phrase, to employ the 'sham sample swindle.' They are merely instances of the very occasional lapses from cultured criticism to special pleading.

The general treatment and scheme of this book could scarcely be better or more lucid. It completely justifies its title in that it is a *history*, not merely a collection of fine examples with descriptive notes. The illustrations are not only good in themselves but evince great selective care. So typical are they that a very creditable knowledge of the subject could be attained by merely studying the plates without reading one word of the letterpress. In plates III and IV we have the two chief phases of fifteenth-century decoration. The first is a Flemish *dressoir* which is covered from top to bottom with figures and scroll work carved in relief. It is a very magnificent piece of furniture, but somewhat unrestful to the eye. The credence on plate IV from the Cluny Museum is, on the other hand, a very admirable specimen of the more reserved work of the times. Plate VIII is a sixteenth-century cabinet of the time when Flemish workmen adopted the Renaissance and followed its feeling with fidelity. This phase could scarcely be permanent. The style is too cold and too unlike a *home* to suit northern nations, who are compelled to spend much of their time indoors, and the Flemish workmen very soon adapted the new ideas to the requirements of their customers, of which the *armoire* from the Rijksmuseum (plate XV) is a fine example. In it we can see the foundation of our English Tudor, which many good judges consider our best period. This is a fair sample of what the tyro can learn by a few minutes of intelligent study.

I would not be understood to depreciate the



THE GOLD MEDALS OF ABUKIR. MEDALS OF ALEXANDER AND OLYMPIAS
IN THE KAISER FRIEDRICH MUSEUM, BERLIN



DUTCH AND FLEMISH FURNITURE. SEVENTEENTH CENTURY CHAIRS
IN THE RIJKSMUSEUM, AMSTERDAM



SIXTEENTH CENTURY DOUBLE CUP
OF NUREMBERG WORKMANSHIP
IN THE POSSESSION OF THE CITY COUNCIL, LEIPZIG



SIXTEENTH CENTURY JEWEL
IN THE MUSEUM OF APPLIED ARTS, LEIPZIG

letterpress. For the sake of brevity I have, regarding these examples and their lesson, given my own views in my own words. I was certainly not compelled to do so by any weakness in the text. All of it is lucid, most of it is bright, and here and there it rises to the poetic. At other times a still more difficult thing is achieved in the combination of interest with condensation.

'The plain box, or chest, was the origin of all the developments of mediaeval furniture. It had many uses; it contained the treasures and valuables of the lord; it was used as a packing-case or trunk for travelling; with supports at the four corners and back, and arms added above, it served as a chair or settle with a seat that could be lifted on hinges; raised also on legs and supplied with a dais, it became a *dressoir*, credence, or sideboard; chest-upon-chest, superimposed, developed into the *armoire*; and, finally, supplied with a head and front rail and made comfortable with mattress or pillows, it served as a bed.'

The chapter on the Burgundian period is particularly interesting, the picture drawn of the magnificence of the courts of Philip the Good and Charles the Bold—most of it from contemporary sources—being most impressive, while the effect of the art workers of Burgundy on other countries, especially on Spain, is well and clearly established.

Considerable space is devoted to tapestries, with which the Low Countries supplied all Europe, even Italy. Italian patrons, however, did not appreciate the strongly realistic designs of the northern weavers, and usually supplied cartoons by Raphael or Romano, which, naturally, had a 'great influence upon the Flemish tapestries.'

I have seen it stated, though where I cannot at the moment remember, that the art of burning paintings into glass was first discovered and practised in Italy. The following quotation which Miss Singleton gives from Guicciardini (1567) would seem to settle the point:— 'They (the Flemings) invented the mode of burning them into glass, so as to be safe from the corrosion of water, wind, and even time . . . and the Flemings also invented the manner of making leaden casements.' Considerations of space prevent me from following Miss Singleton through her chapter on the Renaissance; but I cannot forbear quoting another paragraph:—

'In the second period of the Renaissance, the general effect is more severe and geometrical; the projections are more restrained, and the general form of furniture more rectangular. The vertical lines are more conspicuous than the horizontal lines; and columns with elongated shafts and delicate flutings or grooves replace human figures that in the first period of the Renaissance act as uprights and supports.'

Anyone with taste and knowledge can look critically at a style, but it is a special gift to be able to classify one's knowledge. Miss Singleton's ability in this particular adds enormously to the value of her book, and saves it from becoming a mere catalogue of facts, which, but for such passages, it might easily have been.

In treating of the seventeenth century Miss Singleton's professed purpose is to reconstruct the Dutch home, and in this she most certainly succeeds. There is nothing with which real fault can be found as regards the 'scientific' treatment of this portion, but it does not seem to me to be of quite the same high order in this particular as the former parts. She is a little afraid, not of her subject or her knowledge of it, but of saying what has been said before, even though it might be novel to the majority of her readers. She makes it very clear that the style of the Decadence, brought by Rubens from Rome (and thereafter known by his name), affected Flemish painting, architecture and ornament, but she leaves the effect on furniture unconsidered. If any one knows what this was it is Miss Singleton; and I confess that I should have been glad of more definite information on the subject.

In her reconstruction of the Dutch home Miss Singleton, very rightly, makes considerable use of the pictures of the period. I have had occasion to mention in the pages of THE BURLINGTON MAGAZINE the untrustworthiness of our English artists as regards current furniture design. The Dutch 'Little Masters,' on the contrary, were almost painfully realistic in matters of fact. Moreover, the whole nation was (to use a northern phrase) 'house-proud,' and the combination of the two proclivities renders the paintings of the period actual and dependable evidence, while the reproductions add in no small degree to the artistic value of the book.

Though I do not consider these chapters, from one point of view, to be quite up to Miss Singleton's own highest standard, I can, as a student of English furniture, vouch for the fact that they are even more interesting, for in the seventeenth century our workmen copied Dutch models more closely than they did those of Flanders in the Tudor period. By kind permission of the publishers, Messrs. Hodder and Stoughton, I reproduce plate XXXIII (page 165), which shows three chairs from the Rijksmuseum in Amsterdam, of which I give Miss Singleton's description. Of that on the left she says: 'Chairs of this fashion were extremely popular in the Low Countries and in England during the second half of the seventeenth century. In all probability, they originated in the Netherlands, and became familiar and favourites with the exiled Cavaliers between 1640 and 1660: and at the Restoration the style was imported into England.' The middle chair 'belongs to the end of the seventeenth century . . .

the proportions of the seat, which is stuffed and covered with velvet, fastened with small brass nails, is quite modern.' That to the right is 'a Dutch arm chair' of the same general form as a design given from the designs of Crispin de Passe about the middle of the century.

Of English furniture at the end of the seventeenth century Miss Singleton justly says: 'At this period English and Dutch tastes were identical.' She is, by the way, the first, so far as my reading goes, to do more than merely mention Daniel Marot, a French refugee brought over from Holland by William, whose style affected certain phases of English furniture, particularly mirrors, for some time.

Miss Singleton adds a chapter on the eighteenth and nineteenth centuries in Holland, which, though interesting, has little historical value. The author has been careful throughout to mention every influence of Dutch and Flemish furniture art on English workmen up to the time of Queen Anne. She frankly acknowledges such foreign influences on Dutch designs as the Italian and the French, and one fails to understand how, with her knowledge of English eighteenth-century design, its effect on the Dutch should be omitted.

Towards the middle of the eighteenth century, and for some time after, English furniture art came well to the front. Nowhere was it more studied than in Holland. Ince and Mayhew, and also the brothers Adam, published their letter-press in French as well as English, and there was a large continental sale for their books as well as those of Hepplewhite and Sheraton. Of Sheraton's 'Drawing Book' there was actually a reprint, while a French publication of 1810 is evidently based on his later designs.

There are, unfortunately for the collector, ship-loads of Dutch furniture on Hepplewhite and Sheraton lines. They are seldom, if ever, of the same excellence as their models; but at least they are better than the Dutch cabinetmakers were, at the period, capable of originating.

A MAN WITH A HAWK

BY HENRY WYATT

THE admirable work which we reproduce as frontispiece to the present number is a striking instance of the difficulty which surrounds any critical study of the English school of painting. Here we have a picture which in spirit and accomplishment is of the highest degree of excellence, and only falls short of the work of the supreme masters of portraiture from lack of the gravity with which they invest their sitters. Yet this *Man with a Hawk* is the work of a painter whose name will be unknown to ninety-nine out of a hundred of our readers, and who even in his own day had but little reputation. Those who care to turn to Mr. Algernon Graves's monumental work will find a list of Henry Wyatt's exhibits at the Royal Academy between the years 1817 and 1838, and Bryan's Dictionary contains a short summary of the few facts of his life which are recorded,[1] and mentions pictures by him at Chester, Glasgow and Manchester. In no other cases, however, with which we are acquainted, does Wyatt touch the level which he reaches in the *Man with a Hawk*; indeed, but for the inscription on the back of the canvas, the painting might well have passed for the work of Lawrence, nay, for one of his masterpieces. In the absence of any other identification it is permissible to suggest that this picture may be the same as that exhibited in the Academy of 1835 under the title of *Vigilance*, though the style is that of a somewhat earlier date.

Wyatt worked in the studio of Sir Thomas Lawrence as assistant, and the importance of the assistance he rendered may be estimated by the fact that Sir Thomas paid him a salary of £300 a year. This sum, and the skill displayed in this picture, warrant the assumption, not only that Wyatt had far more to do with Lawrence's portraits than is commonly suspected, but also that there must have been numberless works from his hand which now pass under his master's name. Ever since the days of Lely, the English school has been full of this anomaly of pupils who have done work which was in no way distinguishable from that of their masters, or was actually superior to it; and when some critic is born who will distinguish for us between the work of Lely and his various assistants, and decide who was the architect of the Houses of Parliament, he may, perhaps, hope also to distinguish the work of Sir Thomas Lawrence from that of Henry Wyatt. Till then Wyatt must remain what he was in his lifetime—*magni nominis umbra*.[2]

[1] Henry Wyatt was born at Thickbroom, near Lichfield, in 1794. He studied in the Academy schools and became assistant to Lawrence. In the year 1817 he left London and practised as a portrait painter in Birmingham, Liverpool and Manchester successively. From 1825 to 1834, he was again in London, leaving it for Leamington in 1835. He died at Prestwich in 1840.

[2] Since the above was written, the excellent *Portrait of Miss Greatorex* has fetched 3,850 francs in the Sedelmeyer sale, so perhaps Wyatt may soon be rescued from the oblivion which has shrouded him so long.

THE HISTORY OF TAPESTRY

BY C. H. WYLDE

MR. THOMSON has produced a work[1] which will probably for many years hold the position of being the standard work in the English language on one of the oldest and most important of the handicrafts practised by civilized man from the earliest ages. As the author states in his preface, 'notwithstanding the keen and growing interest in tapestries and the fact that they constitute most precious acquisitions to the art collector, there has been hitherto no text-book of exclusively English production to explain them.' While Mr. Thomson has removed this reproach from his countrymen, he has at the same time brought together with immense pains and untiring research all the knowledge on the subject available in the numerous foreign works on tapestry, weaving them together with many new facts gleaned from a thorough scrutiny of the documents in our national archives and in private possession.

The author commences his book with the assumption that the reader knows nothing at all about the subject, and, tracing the evolution of tapestry from the savage art of wattle-plaiting and basket weaving, initiates us into the simple technicalities of the tapestry craft, carefully explaining the mysteries of warp and woof with the help of two excellent diagrams. Having arrived at a clear understanding as to the nature and characteristics of his subject, he starts from the very infancy of the art, that is to say as far back as any evidence exists to show that it was a recognized and regularly practised handicraft. Dating from the period of the lake dwellings in Switzerland, a fragment of coarse flaxen material has been found proving the existence of the art of weaving at this early time in man's history, while complete dresses of the bronze age have been found at Troenhoi, in Jutland. Weaving, in fact, appears to have been an art quite as general in its distribution among the early races of mankind as pottery-making, for we find it practised among people so widely separated as the ancient Egyptians, Peruvians, natives of Borneo, Greeks and Chinese—thus proving that, in the same way as pottery, it was a naturally evolved craft wherever man had emerged from the primitive state.

Passing over the interesting sketch given by our author of the art of tapestry weaving during ancient times in Egypt, Greece, Rome, and the Near East, including the luxurious and magnificent period of the Saracens, we come to an interesting and instructive chapter on the progress of the art in Western Europe through the early ages up to the fourteenth century, in which is shown the great share taken by the Church in the fostering and protection of the liberal arts during a period largely given over to war and rapine. When we consider the wealth and power attained by the ecclesiastical bodies during the eleventh and twelfth centuries, it is not to be wondered at that the best work was carried on under the shelter of the monasteries; and it was not until the crusades had brought the nobility into familiar intercourse with the magnificence of the East, and inoculated the sovereigns and wealthy classes with a keen desire for an ostentatious display of costly hangings, that the craftsmen were provided with patronage sufficient to make them independent of the parent Church. This movement was largely responsible for the change of style from Romanesque to Gothic, and from the representation of sacred subjects to mythological.

From early times tapestry hangings were in common use in England, and the hall, which always formed the principal room of the Anglo-Saxon house, was hung with tapestry called in the Anglo-Saxon tongue 'Wah hroegel' or 'Wah rift,' that is 'wall clothing.' These are described in the seventh century as being of purple and other colours, and frequently enriched with figures and scenes from the histories of heroes.

As might be expected, the productions of the looms of the Flemish town of Arras during the thirteenth, fourteenth and fifteenth centuries occupy a considerable amount of space in the book before us. Although Arras was thoroughly established as one of the principal seats of the industry in the thirteenth century, it was not till the beginning of the fifteenth century, when Philip the Bold, duke of Burgundy, took the cause of the tapestry weavers of the town under his own patronage, and by grants of money and liberal commissions encouraged the craft, that the tapestries of Arras became world famous. Philip not only furnished his magnificent castle and princely town residences with costly hangings, but had no scruple in submitting specimens as worthy of the acceptance of the mightiest of potentates. The inventory taken in 1420, in the reign of John the Fearless, duke of Burgundy, and published by the Count de Laborde and by M. Alexandre Pinchart, is also included by Mr. Thomson, and affords us a very good idea of the extent and importance of the Arras factory at that period; there is also a list taken from the register of the town, 1423-1467, of the names of the craftsmen employed. The death of Charles the Bold, duke of Burgundy, in 1476, and the capture by Louis XI of Arras in 1477, brought about the ruin of that town, and although Charles

[1] A History of Tapestry from the earliest times until the present day. W. G. Thomson. Hodder and Stoughton. £2 2s. net.

VIII of France, in 1484, attempted to revive the industry by restoring to the town all the ancient rights and privileges, the destruction had been too thoroughly carried out for the attempt to have any appreciable result. With the fall of Arras is marked the end of the first period in the history of European tapestry. Passing over to this country, we find that England in the early part of the fifteenth century, although by no means a great manufacturer of tapestries, was, owing to the enormous amount of booty seized during the French wars, probably better furnished with tapestries than any Continental power, probably the finest collection in the country being that of the king, Henry V, of which the inventory, taken after his death in 1422, is given by Mr. Thomson in full and forms an interesting and instructive document. We cannot pass over this period without a reference to the splendid tapestries in Hardwicke Hall belonging to the duke of Devonshire, the finest examples of the fifteenth-century productions preserved in England. They are four in number, and all deal with hunting subjects. We believe their restoration is due to the initiative of the late Mr. Arthur Strong; two of this series are very effectively reproduced in colour in the volume before us. Comparing them with others of known Flemish origin, Mr. Thomson is probably correct in attributing them to Arras or Tournai manufacture of about the middle of the fifteenth century.

The sixteenth century is important in the history of tapestry as marking the great change in the style of the Brussels work introduced by Raphael's cartoons, the compositions becoming much more dramatic and pictorial where they had hitherto been crowded and formal, partaking in fact far more of the nature of pictures or frescoes than of hangings. Mr. Thomson marks his account of the history of tapestry manufacture during the seventeenth century with a very exhaustive treatise on the Mortlake factory, besides a general description of other factories in England, in addition to a copy of the inventory of the sale of the royal collection of tapestries, 1649-1653, an instructive list occupying forty-four pages.

The most important event on the continent during the same century was the establishment of the Gobelins factory in Paris, about 1662, by Louis XIV. This establishment appears to have taken a position in the art world as important as that attained by the Sèvres porcelain factory in the eighteenth century. It employed, under the direction of Charles le Brun, all the *élite* of artistic France, and, like Sèvres, had its first period of brilliancy, succeeded by a time of quiet and uneventful prosperity, alternating with periods of depression.

A very valuable chapter in Mr. Thomson's book is the last, which is devoted to a record of all the marks known to have been used by the tapestry makers of Europe since the regulation brought into force by the corporation of *tapissiers* in Brussels in 1528, making it obligatory that every piece of more than six ells made in the town should be marked. This chapter alone makes the book indispensable to every collector and student of tapestries.

In concluding our remarks on this work we must express the opinion that Mr. Thomson has laid a deep debt of obligation upon the artistic and literary world for the laborious and careful work which he has produced. If any improvement were possible, we would suggest that a very useful addition would have been a bibliography with the names of the books and authorities quoted in the footnotes; a useful chapter might also have been added on the technical distinctions and characteristics of the productions of the various periods and factories. The author, however, has thoroughly fulfilled his task, namely, to give a complete and clear history of tapestry manufacture. He has been very ably seconded by the publishers, Messrs. Hodder and Stoughton, who have spared no expense in producing a sumptuous volume, which both by the clearness of the letterpress and the copious illustrations greatly enhances the value of the work.

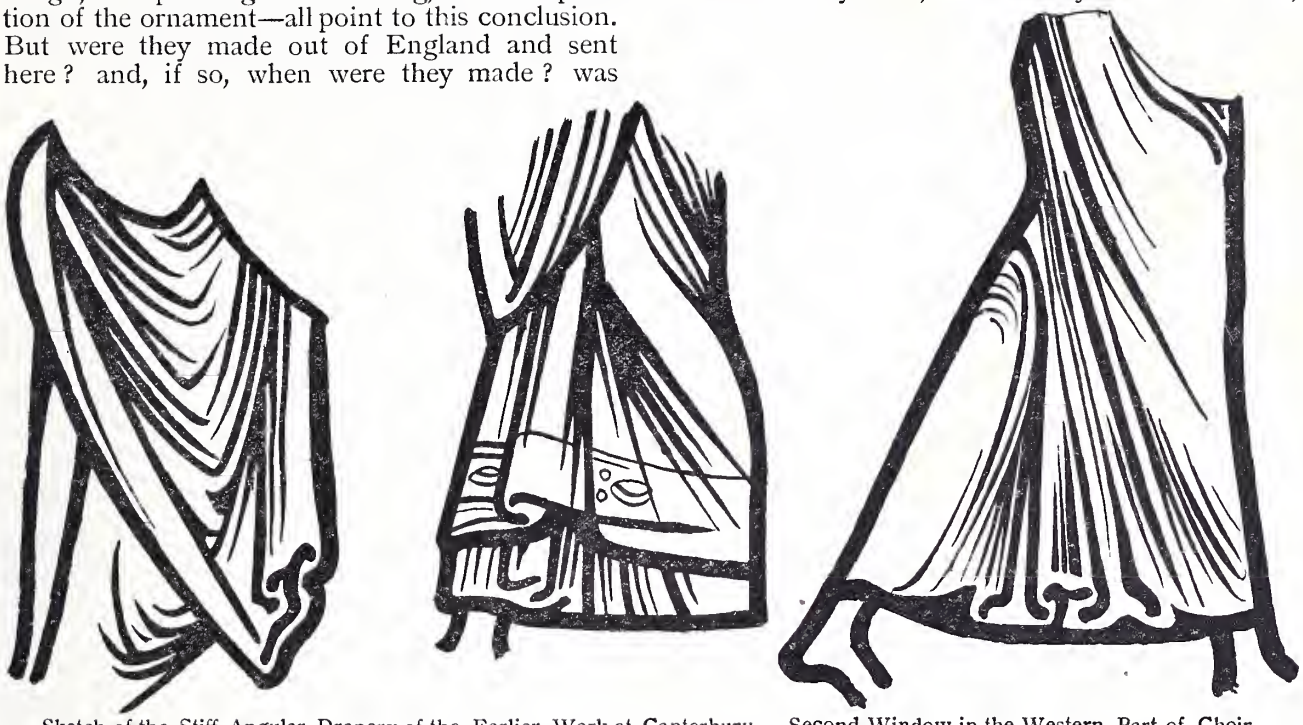
THE ORIGIN OF THE EARLY STAINED GLASS IN CANTERBURY CATHEDRAL

BY CLEMENT HEATON

FROM the resemblance existing between the windows at Canterbury, Sens and Chartres, it has been concluded they are by the same hand. (Westlake, 'History of Design', vol. i. pp. 57, 108, 110.) According to this theory, the windows in the choir at Canterbury are of the date of about 1220. This would place them about forty-five years after the date when the reconstruction of the choir was begun by William of Sens. It is, further, suggested that the whole work was done at Chartres or Sens, and sent to England, so that these windows are French thirteenth century work placed merely at Canterbury. This is regarded as more probable than that a French artist came to England.

That the glass at Canterbury, Sens and Chartres is by the same hand there is scarcely room for doubt. The analogies are too numerous. The

choice of subject, the setting out of the general design, the painting and drawing, the composition of the ornament—all point to this conclusion. But were they made out of England and sent here? and, if so, when were they made? was



Sketch of the Stiff Angular Drapery of the Earlier Work at Canterbury North Side.

Second Window in the Western Part of Choir,

there a central school at Sens or at Chartres whence large quantities were sent out and fixed at a distance? Various points seem to preclude acquiescence, and though in these matters of craftsmanship of early times it is almost impossible to see clearly, it may be useful and interesting to put the matter again in the scales in view of fresh light which has been brought from later studies.

The contrary view suggested is this: that the series began at Canterbury, was continued at Sens and concluded at Chartres; the same artist and school working first at Canterbury, and then at the other places. Hence it follows that the glass is Anglo-French in origin—being executed in England, and beginning in date soon after the fire, 1175. It would thus not only be English made, but be twelfth century work, and we shall see that it would fill a gap in the history of the art, and be a link supposed to be irreparably lost.

Let us look at what remains at Chartres Cathedral. We have in the west front three immense windows of admittedly twelfth century work, of the same origin as that of S. Denis, and on the south side a panel of the same date in a surrounding of thirteenth century work (the whole known as 'La belle Verrière'). This is all there is of that date, and a slight comparison with any of this and all the other windows, which are thirteenth century, reveals a complete difference of style both in design and technique. The work in the choir is probably later than that of the nave—it is certainly somewhat inferior—and the earliest thirteenth century work, there is every reason to believe, would be only a few years after the building of the nave after the fire in 1206. The glass in the nave, then, is of the earliest part of the thirteenth century and some half-century later than the windows in the west end. Hence there is a complete break in time; and in style it is equally distinct. It is *another thing*, while we find there, after this, a continuous progression for some time.

The question then arises: How can it be supposed that whereas we have no evidence that they were working at glass from 1145 to 1200 at Chartres, there was so important a workshop there



Early Type of Head at Canterbury. Second Window in the Western Part of the Choir, North Side.



Type of Head in East Window, Canterbury.

that they would bring windows large in size and very numerous so far over land and over sea to Canterbury? Further, it is quite impossible that there could have been a sudden jump from the twelfth century work to that of the thirteenth century as we see it at Chartres: clearly, then, there must have been some transitional work going on elsewhere. But it was not at Sens, so far as evidence existing can enable us to judge; for there the early windows are all of one kind. But while we find no existing transitional work at Chartres and Sens, we shall see that the work at Canterbury is transitional in every way.

If we look at the earliest windows in the abbey of S. Denis, near Paris, of which some now *in situ* are known to have been made in 1145, we find the glass to be of the same character as that at the west end at Chartres, as has long been recognized. This was executed at S. Denis, as Abbot Suger tells us. Therefore, there may have been other works



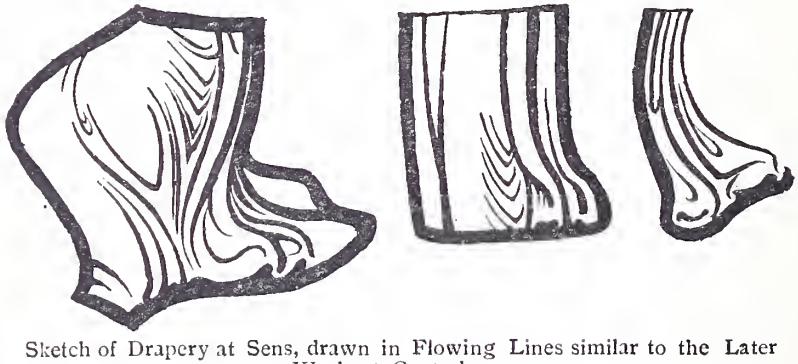
Type of Drapery peculiar to the Later Work of Canterbury. Lowest Medallion of East Window.

afterwards made in this locality which would afford the necessary transition. S. Denis is only a few miles from Paris, and there in 1162 was commenced Nôtre-Dame, whose windows (now destroyed) must have been a continuance of those at S. Denis, so that glass painting was in execution at Paris when the great fire at Canterbury destroyed the choir in 1175.

The original Norman building of Lanfranc, the first Norman archbishop of Canterbury, was built 1070-1077. Pulled down by Anselm in 1099, it was rebuilt by the priors, Ernulf and Conrad, and was decorated with great magnificence, and consecrated in 1130. Eadmer says 'he erected it so magnificently that nothing like it could be seen in England, either for the brilliancy of its stained glass windows, the beauty of its marble pavement or the many coloured pictures.' The windows were, then, anterior to the S. Denis work, and as the marble pavement seems to point to a connexion with S. Reim of Reims, it may be that the glass also came from there. For it is at Reims that we find one of the few earliest records of stained glass (the windows for the cathedral, built from 969 to 988). As Suger brought strangers to do his work at S. Denis, from the same part may have come workers to Canterbury.

None of these windows, however, remain, and all those extant are posterior to the fire in 1175, which was thirteen years after the commencement of the building of Nôtre-Dame at Paris. Already in 1180 a hoarding of planks was put across the choir at Canterbury and in it were glass windows. Would it not be reasonable to suppose that glass workers were brought from Paris to Canterbury—as they had been to S. Denis and to York? This is in accordance with all that Theophilus would lead us to suppose was the usual practice, and he wrote, it is argued, at this very time. In 1179 Trinity Chapel was commenced, and Becket's crown was completed in 1184—fourteen years after his death, when Canterbury had already become a renowned centre of pilgrimage.

Here came crowds from all parts, bringing money they did not take back. The shrine was rich in gold and precious stones, many of enormous value. Louis VII of France and Richard Cœur de Lion were among other potentates who came there, and many must have presented gifts, as did Louis, king of France. Can it be supposed that for years and years, from 1184 till 1220, nothing was put in the windows, when four years after commencing to build they already had placed some in a temporary hoarding? That the shrine with its gold and jewels was to be seen by candlelight behind hoardings for over thirty years, waiting till a school had been established at Chartres? It is impossible; and the more so as we have no evidence that an important series of

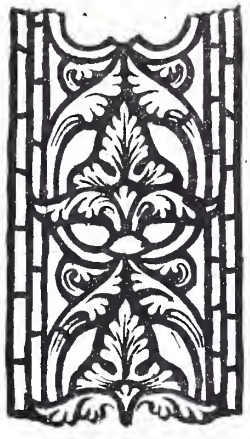


Sketch of Drapery at Sens, drawn in Flowing Lines similar to the Later Work at Canterbury.

windows was ever made so far away, and a great deal to establish the contrary practice.

We are led, then, to conclude that the windows

were made at Canterbury, and we may suppose that an artist came from Paris to make them, though he may have come from Reims or some other centre, for we know nothing. Nothing is known of glass-working at Sens until after the fire in 1185, which, as at Canterbury, destroyed the choir. Then we find the fine series now existing, which is certainly the same in origin as the work at Canterbury. May it not be supposed that the master at Canterbury left there for Sens, and that he started afresh there after the fire? Facts and dates are such as to make us think this was the case; and there is nothing to render it even improbable. In which case, these windows are by him, executed soon after 1185. Now, fifteen years after this date, in 1206, another manifestation of the same fire-fiend wrought havoc at Chartres, this time in the nave. But in fifteen years an able worker and assistants could have executed all we find at Sens; so he may very well have left there to go to Chartres, as he had left Canterbury some years before. If he had first left France when twenty-three years of age he would have been about forty-five or fifty by this time and have reached a mature point in a long evolution of his work. Hence he would have been able at once on arriving at Chartres to execute works indicating the ripe experience we actually find there. He would before sixty have been able to produce the glorious masterpieces in the nave and north transept there, but not to do more. The choir windows would be by pupils, and this corresponds with a certain falling off observable. He would naturally go on with the exploits of St. Thomas both at Sens and at Chartres, if coming thence from Canterbury; but can we imagine him



Border from Canterbury of the same type as that of Sens.

beginning at Chartres the history of a Canterbury saint and going on with it afterwards at Canterbury itself?

A great objection against the idea of the work having been postponed at Canterbury is found in the fact that in 1204 the monks were chased away



Ornamental Foliage, Canterbury.



Ornamental Foliage, Sens.



Ornament at Canterbury; the same found at Sens. (Third window from the 'Crown,' North Side).

from Canterbury; the bishops had fled, and the country was under interdict for five years. Can we imagine that after having been content with a makeshift ever since 1184, they would at or after such a time of upset, begin filling the windows at Canterbury? This would be a new miracle to record. But it was just at this time that the power of Philippe Auguste was rising; while all was upset at Canterbury, at Chartres all was peace and prosperity, and the unknown 'master of Canterbury' would have been able to work there in quiet, and with abundant means and encouragement.

It may be suggested that such backward and forward intercourse between England and the continent would be unlikely: and so at any other time it might. But at the end of the twelfth century there was very little distinction between Island and Continent, owing to the wide supremacy of the kings of England in western Europe and the continual intercourse of ecclesiastical persons, who were equally at home on both sides of the water. Englishmen occupied prominent positions abroad, and Normans ruled in many a monastery throughout England. The very stone of Canterbury Cathedral was drawn from Caen.

There is, then, no real objection from this source; and lastly, we find in the technical examination of the glass itself many reasons to establish the view we have been led to take.

At this period, architecture and the allied arts were in a fluid condition. The 'Gothic' architecture was evolving out of the earlier Romanesque; or rather, in reality, local styles of work were slowly emerging out of ideas and traditions brought from an Eastern district. Nothing was more certain to happen than that stained glass, which may be said to be a luminous wall and so part of the architecture itself, should be profoundly modified also. We have pointed out elsewhere that glass painting arose out of enamelled work, and that its practice was dependent on the thick iron bars which gave it support, on which, as the point of departure, was based the whole scheme of design. At S. Denis these bars are crossed upwards and horizontally in straight lines, and circles and squares alternately

fill in the spaces so formed, with little pieces of ornament in the corners ; while a broad border surrounds the whole. Now this is exactly what is found in the westernmost window in the choir, *i.e.* in the position which would be the probable commencement of the series. It is, then, attached very closely to the S. Denis work by its scheme of general arrangement, but it is nevertheless differentiated therefrom by several of its elements. It is different as to its ornament, which is no longer Romanesque, but decidedly on the way to becoming naturalesque, albeit worked in the same strict early technique pertaining to this epoch. The design of the little pieces of ornament filling in the spaces between the squares and circles is special to the three works we are considering—being *bunches* of foliage although not naturally drawn leaves. It is different as to the figures, which are partly like and partly unlike those of the S. Denis work. The timid archaic drawing and painting of the heads has disappeared along with the angular zig-zag drapery. But the features are yet highly distinctive, and the drapery is yet stiff; both, like the ornament, are only on their way to becoming naturalesque. There is, then, a decided advance on the earlier work found in France, and one may see also the change going on even at Canterbury. For if we compare the two westernmost windows with those in the crown, we are struck by two things : we feel that though they are the same work at bottom—no fresh commencement—yet they are not at the same stage. The work in the crown is drawn and painted differently and the heads are not so distinctive—fuller but freer —and the drapery has become looser and flowing, filling the spaces on the blue ground with greater ease. This difference in the details accompanies a difference of scheming ; for the iron bars are now bent, and the alternate squares and circles within straight bars are giving way to a more complex arrangement, while the ornamental design becomes more elaborate and flowing, though yet of the same type of detail.

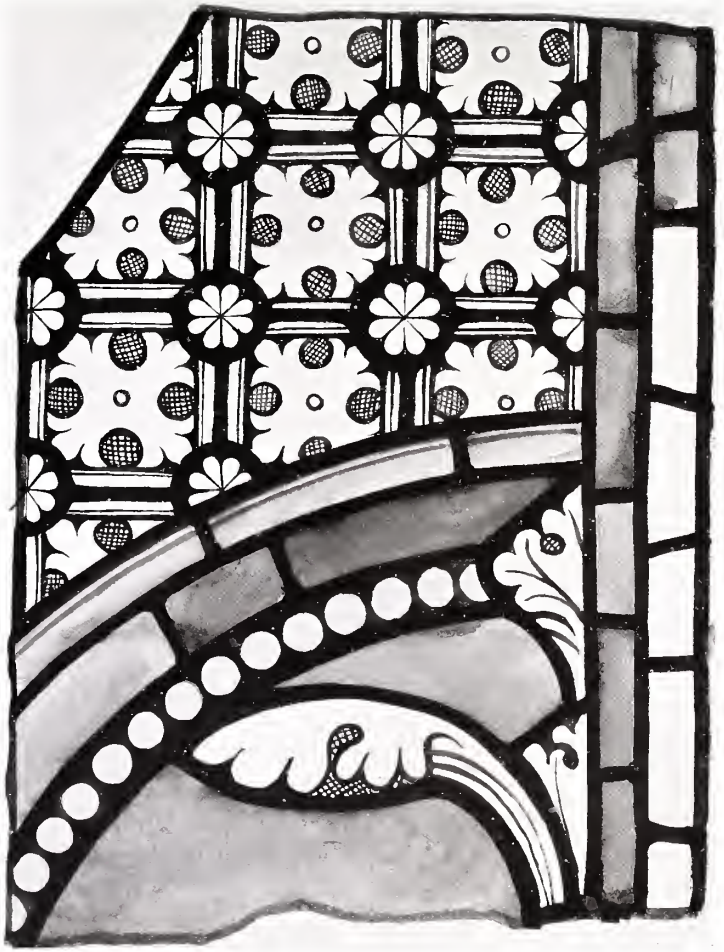
It is, in fact, apparently as if, during a certain time, a few artists had gone on evolving their style in quiet labour—just as they would, indeed, were our view correct. It is possible that the original artist who started the scheme left the later windows to be completed by the others he had trained, an idea suggested by certain weaknesses in the drawing of the east window, weaknesses which seem improbable from the hand of the designer of the western windows, or those at Sens, which are superb in every way. But the Sens windows and those at Chartres are schemed on the bent bar system, and the bent bars are more elaborate even than at Canterbury. If we compare these windows with those, say, of La Sainte Chapelle at Paris (1160) we shall feel at once the force of this movement. Here all the bars are bent elaborately, and all the Romanesque element of design has disappeared. For the *rinceaux* have given place to mosaic grounds, the pearl borders to a line border. So what we have at Canterbury is halfway between S. Denis and La Sainte Chapelle.

The mosaic ground, which is so characteristic of the middle of the thirteenth century, is just found in *one* of the later windows at Canterbury, very modestly introduced. It is found again at Sens ; but at Chartres the grounds of half the windows are in *rinceaux* and half are in mosaic. There is, then, no doubt about the evolution here. And it arose from the material itself : this form is distinctly a *glass* design easier to execute than the flowing lines of the *rinceaux*. And as the designers gained experience, this legitimate means of accelerating work would naturally be adopted.

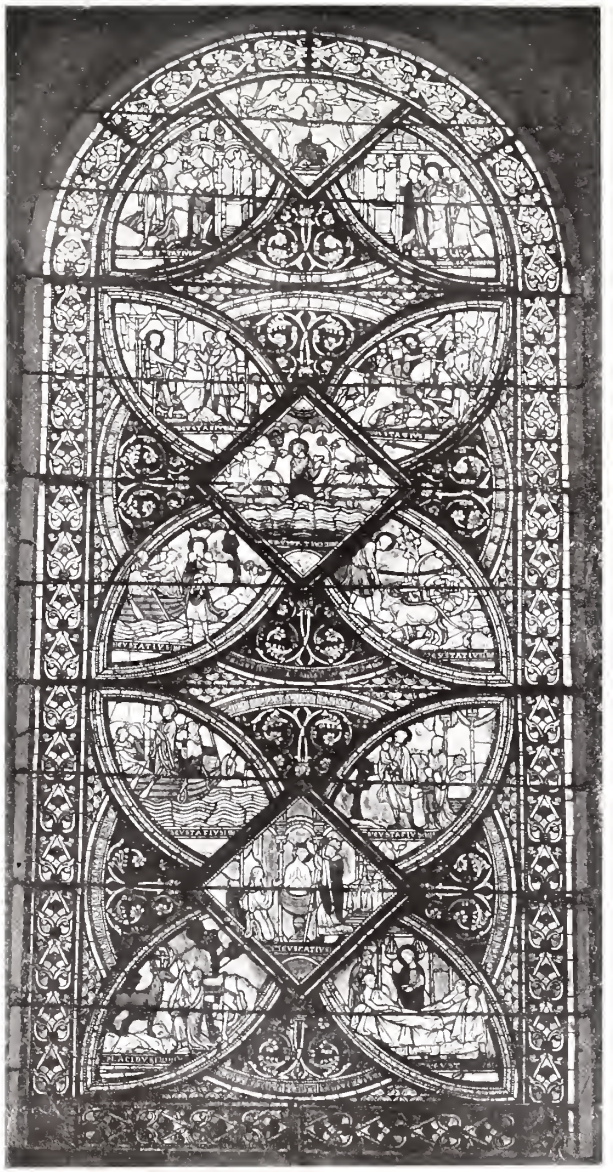
The last point we must mention is one of considerable importance. It will be noticed that all through the windows at Canterbury there are many inscriptions. These inscriptions are scratched out of black pigment on white or yellow, and in Lombardic letters. They run *round* the panels as well as across them, although in some cases ornamental bands similarly scratched out take their place round the panels. Now in the glass of S. Denis and Chalons-sur-Marne this feature is very noticeable. It is equally characteristic of the Rhenish works in enamel executed where learning was cultivated. It is clear, then, that we have here a strong point of attachment to the *earliest* type of glass, and that these windows are essentially twelfth century in spirit. For at Sens there is very much less of the inscription—while a peculiar crown-like design used to replace it is found pretty often, which design is found, so far as we are aware, nowhere else except at Canterbury and Salisbury. At Chartres there is still less writing : it had ceased to be the fashion. At La Sainte Chapelle there is none.

Such are the facts, which we may thus sum up. The glass at Canterbury is work executed *in situ* by an artist coming from France, who started working soon after 1175, beginning at the west part of the choir. He continued for some years, leaving for Sens soon after 1185, where he worked on the spot till he left for Chartres in 1206 or soon after, at which place he died, leaving pupils to complete the numerous works done up to 1260. The 'style' so created is the French 'variety' created out of the earlier Romanesque work coming from an eastern direction to S. Denis, which variety afterwards spread to Rouen, Bourges, La Saint Chapelle and innumerable other places.

'The unknown master of Canterbury' is one of the greatest artists of the middle ages. It remains for further study to determine what was the origin of the Romanesque style in glass, out of which this subsequent development grew, from which also sprang another growth to the South of Chartres—to be arrested however, by the favour shown to the Canterbury departure, which in the thirteenth century became the dominant French style.



ORNAMENT ROUND THE MEDALLIONS IN THE CENTRAL WINDOWS TO THE NORTH-WEST OF THE 'CROWN' (BECKET WINDOW). PRESUMED EARLIEST EXAMPLE OF MOSAIC DIAPER GROUND



WINDOW AT SENS



EAST WINDOW, CANTERBURY



MADONNA AND CHILD, BY PIERO POLLAIUOLO
IN THE STRASSBURG GALLERY

A NEW BOOK ON THE POLLAIUOLI
BY DR. WILHELM BODE

MISS CRUTTWELL'S book on Antonio Pollaiuolo,[1] which would be more justly entitled 'Antonio and Piero Pollaiuolo,' as the younger brother is treated nearly as fully as the elder, was preceded by her book on Verrocchio. The mistaken view under which that book was written at once precludes a sound and independent judgment of the Pollaiuoli, who as artists are so closely akin to Verrocchio that they are often confounded with him. The existence of this new book is explained by one sentence in the preface—*i.e.*, 'But to one critic—Mr. Bernhard Berenson—I owe much.'

All that can be attained through diligence and care in this new book Miss Cruttwell has attained. Records and chronicles, etc., have been quoted with the utmost accuracy and thoroughness. Though it might have been more concise and is entirely lacking in individual criticism, the whole conception is simple and clear. Miss Cruttwell follows her master blindly except in a few minor points. It is only a modest attempt at independence to assert, for instance, that a coat-sleeve in some particular picture, and similar details, suggest the workmanship of Antonio.

The circulation of such books, which are regarded by the public as the results of the latest scientific research, only impedes the progress of art history, since all their theories are enounced with an air of absolute infallibility.

To begin with, the certainty with which the authoress divides the paintings between Antonio and his brother is not justifiable. We certainly know, from Antonio's own testimony, that Piero collaborated in two of the most important works, *The Labours of Hercules* for Lorenzo de' Medici and the tombs of the Popes—that is, at the beginning and at the end of his artistic career. We also know that Piero had his own workshop, and received commissions for paintings, and even for sculpture, on his own account.

The signed and authenticated pictures were either painted by Piero or in collaboration with him, and we must therefore rather ascribe the paintings known by tradition as Pollaiuolo to Piero, and attribute to Antonio only those pictures that differ from Piero's authentic works, such as the altarpiece at San Gimignano and the *Virtues* in the Uffizi. However, of these there are only the small picture of *Apollo and Daphne* in London, the still smaller *Labours of Hercules* in the Uffizi, and perhaps also the little *David* in Berlin, which probably are sketches for pictures not completed, or carried out by Piero.

It is hardly permissible for Miss Cruttwell to attribute whichever of the paintings pleases her best to Antonio and the rest to Piero. Even if the design and supervision of the workmanship of the two principal altarpieces in the Uffizi and the National Gallery are undoubtedly Antonio's, his brother Piero is the author of pictures such as the *Ascension of St. Mary of Egypt* in Staggia, the great *Madonna* in the Strassburg Gallery (a painting hitherto unnoticed in art literature and of which we give a reproduction, p. 180) and the *St. Sebastian* in the Pitti Palace attributed to Barbari since the time of Morelli, who ascribed to this third-rate artist qualities of far greater and most diverse painters.

Even a painting like the much injured landscape of *The Rape of Deianira* in Yale University, U.S.A. (formerly Jarves collection in Florence), seems to me, to judge by the shaky delineation of the figures and the sketchy landscape, only to be drawn by Antonio and carried out by Piero. Another picture in American possession which is attributed by the authoress to Antonio—viz., the great fresco of *St. Christopher* in the Metropolitan Museum—is not of Florentine origin at all but of the Sienneso-Umbrian school, as is shown by the landscape.

Concerning the portraits known as Pollaiuolo's, Miss Cruttwell shows a deplorably deficient critical sense and a defective eye; for though she is rightly able to assign to Piero the portraits in the Uffizi and the Hainauer collection, which conform both in drawing and colouring to his authenticated paintings, she is also able to attribute to a Pollaiuolo (though Antonio) the portrait of the young wife of Giovanni de'Bardi in the Poldi-Pezzoli Museum, and another, the portrait of a lady in quite similar style in the Berlin Gallery, to Piero della Francesca. Morelli's pupils take too little count of colour, like their master. Instead of the oily pigments, the dull carnations and the deep colouring of the Pollaiuoli, we see here a brightness of carnation, light shadows, a freedom of style and a splendour of colour such as only Venice could transmit to Florence. Beyond doubt, Domenico Veneziano, the master of Piero della Francesca, is the painter of these delightful portraits, which, to judge by the costumes, must have been painted about 1450.

Miss Cruttwell's criticism of the plastic art of the Pollaiuoli is particularly unfortunate. Here she had no master whom she could implicitly follow, for the Morelli school ignored plastic art. Thus Miss Cruttwell, as already shown in her book on Luca della Robbia, tries to effect a compromise between the most conflicting opinions; she decries first one author and then his adversary, always with an air of infallible assurance and great

[1] Antonio Pollaiuolo. By Maud Cruttwell. London: Duckworth and Co.; New York: Charles Scribner's Sons. 7s. 6d. net.

scientific pretension. So it is here, where lack of authority leaves authenticity a matter for dispute. The small bronzes now attributed by all connoisseurs to Antonio Pollaiuolo have, in Miss Cruttwell's opinion, little or no connexion with him: the grand *Hercules* figure of the Beit collection shows the style of Bandinelli, and the *David* in Naples is influenced by Michelangelo! The terracotta *Bust of Charles VIII of France* in the Bargello, a weak, possibly North Italian, 'fake,' is described as decidedly Florentine, and eventually pronounced to be a forgery by Bastianini. In the *Bust of a Youth*, now usually named Piero di Lorenzo de' Medici, and one of the finest Florentine portrait busts of the last quarter of the fifteenth century, most closely allied to Benedetto da Majano, the authoress discovers great incapacity and want of anatomical structure, and ascribes it to Piero Pollaiuolo. And what can one say to her proclaiming Leonardo's grand composition *Jealousy* to be the work of Antonio Pollaiuolo! Similar objections may be raised against the attribution of the drawings to Antonio and Piero, in spite of their having been classified by the master of the authoress for all time.

Without wishing to offend, I should like to be permitted to ask in the interest of our science, whether these numerous books and pamphlets, written by *dilettanti* of both sexes who wish to demonstrate their love of art, were not better left unwritten. It is true that in Germany also such books are not wanting; above all, we have that popular literature bearing the name of Richard Muther which is well known and still esteemed by the English public—books in which people are amused by stories of the so-called perverted ways of artists, while art itself is treated with incredible superficiality and frivolity. Therefore it is not for me to complain of the literature on art produced in England.

SOME MEZZOTINTS BY MacARDELL AND VALENTINE GREEN

BY DR. HANS W. SINGER

UPON cataloguing the works of these masters in the possession of the two Dresden collections with the two standard books by Mr. Goodwin and Mr. Whitman in hand, I soon collected a goodly lot of supplementary notes, which these gentlemen were not in a position to furnish, and which I believe will prove of interest to amateurs, print-rooms and collectors. It is impossible to publish an absolutely complete and final catalogue of any man's work, and if THE BURLINGTON MAGAZINE accepts as one of its many praiseworthy aims the publication from time to time of such notes, preparatory or supplementary to the critical catalogues, it will doubtless make itself still more indispensable to the art-loving public than it already is.

I should like to prefix just a few lines bearing upon the subject of catalogues in a general way. Both the above lists are arranged in chronological order. Now, although the only fascinating way to become acquainted with an artist is to study his work chronologically, and although print-rooms arrange their collections in accordance with the lists or critical catalogues, still these latter should not be elaborated on the chronological basis. For critical catalogues are finding lists, and there must be one hard and fast system that will apply to all cases (such as the system that Heineken and Bartsch set up, but unfortunately did not always adhere to) which precludes the possibility of the order once established ever being deranged by additions or interpolations. If ever a case proved clearly the inadvisability of setting up lists on a chronological basis, it is the present case of my additional notes to Mr. Whitman's catalogue of Valentine Green. I furnish a dozen or so of dates with which he was unacquainted, and which totally upset his catalogue. For example, *The Roman Charity* he ranges now as No. 280, 'Engraved by 1793,' whereas it was published June 20th, 1785, and in a second edition of his book would have to receive the number 244. This is one instance out of a great number, and my additions alone will compel him totally to rearrange his catalogue against a second edition. But it is a matter of great inconvenience to collectors, if they are suddenly compelled to quote a print, which they have become used to speak of as No. 280, under an altogether different number. Print-rooms would have to rearrange their sets after each new discovery.

Now it is plain that a subject list cannot be deranged this way. I describe a *Visitation* by Van der Werff with which Mr. Whitman does not seem to have been acquainted. In a second edition of a catalogue on the subject-plan, he would simply insert it after the *Visitation* by Rubens, which he catalogues, giving the Van der Werff print the number 263a, if the Rubens picture had the number 263.

Anyway, chronological lists are *possible* only in comparatively few cases. Most prints are undated, and who is going to write the chronological

catalogue of the work of such men as Dürer and Rembrandt, each of whom has produced dozens of prints as to the date of which scarcely two men agree? It would be of supreme interest if chronological catalogues of such geniuses were possible, but is there any interest attached to the chronology of reproductive engravers like MacArdell or Green, whose work looks pretty much alike at the beginning and at the end of their career?

If there is really not the least reason for counteracting the usefulness of a catalogue by arranging it chronologically in the case of mere reproductive engravers, there is—nowadays at least—no longer any reason even in the case of creative artists of prime importance. The complete work of such masters as Rembrandt and Dürer exists nowadays in the shape of perfect facsimile reproductions. This circumstance allows us to cater for both tastes, and there are print-rooms which to-day arrange their Rembrandt (etc.) originals according to the correct subject system, while a second set (facsimile reproductions) is arranged according to a chronological system—yes, even two sets according to two different authorities. I repeat: there are few artists of such importance that it would interest us at all to follow their development by the aid of a chronological arrangement. The whole business of cataloguing, however, must be suited to the great majority of cases and not to the few exceptions.

There is, at the present moment, a special reason to urge the point. For it appears that a critical catalogue of Dürer's woodcuts is preparing—a thing we are most painfully in need of. It would be extremely unfortunate if the excellent authority who is at work upon it should render his catalogue practically useless to those principally interested in it (the print-rooms and collectors) by adopting a chronological arrangement. Let him lay down his views on this part of the subject at the end of the book, by appending a list of the numbers simply arranged in accordance with his chronology.

In the following notes Pr. R. signifies Royal Print Room, Dresden; Coll. Fr. Aug. II signifies Collection formed by H.M. King Frederick August II of Saxony.

I—Annotations to Mr. Goodwin's Catalogue of MacArdell

No. 9—I state: With date '1749' after 'fecit' (Pr. R.).
II state: Date effaced.

No. 11—In the Pr. R. copy the word reads 'Constaple': traces of the price '2s.' in scratched letters are visible; possibly this is an AI state?

No. 14—II state: The engraver's name is partly erased. The name of the town reads 'Maldon.' The bit of waistcoat visible up at neck shows five buttons at l. and six buttonholes at r. sides.
III state: Engraver's name reads 'Ja McArdell fecit'; name changed back (?) into 'Malden'; four buttons to l. and five buttonholes to r.

No. 37—On the Coll. Fr. Aug. II copy 'I. Mc,Ardell' appears in *engraved* lettering.

No. 42—III state: Address altered to 'Sold by F. Vivares, at the Golden Head Newport Street Leicester Fields.'

No. 136—IA state (intervening between Goodwin's I and II state): 'Tho. Hudson Pinxt. Jas. McArdell Fecit.' in engraved italics (Coll. Fr. Aug. II).
II (or III ?) state: After the inscription 'Pr. 1s. 6d. in scratched lettering.

No. 151—III state: One must take exception to Mr. Goodwin's description of this state; 'plate re-worked' is no better information than none at all, only more aggravating.

No. 164—AI state: Before price in scratched letters; possibly *after* the scratched lettering was effaced or worn off, then it would be IA state. This can only be decided after comparing a first state with the Dresden copy.

No. 186—On Coll. Fr. Aug. II copy the word reads 'Pientre'; if Mr. Goodwin's description of II state is accurate, this would accordingly be IA state, before correction of this word into 'Peintre.'

No. 204—The painting is, of course, not by Antonio Allegri, but by Furini, which should have been mentioned.
III state: In engraved lettering 'Coregio pinxit J. McArdell fecit. Ghismonda. Boccaccio Giornata quarta, Novella I. Done from the Original in the Collection of Lady Schaub. Sold by Edwd. Fisher in Leicester Fields, & by Ryland & Bryer in Cornhill.' There is possibly still another state before Ryland and Bryer's address.

No. 212—Either Mr. Goodwin has overlooked the 'Js. Mc. Ardell Fecit.' or there are three states: I before any inscription, II with inscription before engraver's name, and III with inscription and engraver's name.

No. 214—III state: In engraved lettering, 'Rembrandt pinxt. J. Mc.Ardell fecit. Tobias with the Angel. From the Original in the Collection of Mr. Reynolds.'

No. 215—I state: Inscription space not yet cleaned; in scratched letters, 'Rembrandt pinxit J. M. Ardell fecit.'

No. 217—II state: Address changed into 'Sold by E. Fisher, Engraver, at the Golden head in Leicester Square, and by Ryland & Bryer, at the King's Arms in Cornhill, London.'

No. 218—II state: In engraved lettering, 'Skalken Pinxt. Js. Mc.Ardel fecit Cupid and Psyche Done from an Original in the Possession of Mr. Sangar.'

No. 225—The title is 'Health' (and not 'Lady with a Fan'); the plate has its distinct title just as No. 219 has.

No. 230—II state: Inscription engraved in lower border reads, 'I Molenaar Pinxt. Js: McArdell Fecit. Sold at the Golden Head in Covent Garden (Pr. R. and Coll. Fr. Aug.).' There is not the slightest reason for doubting the authenticity of this print.

Not catalogued by Goodwin—Romeo and Juliet, after Wilson—Juliet kneels over Romeo's body in front of the tomb, and turns back to Friar, who lights up her face with a lantern. To the left the moon appears half-hid behind clouds, and below it the dead body of Paris. On the right-hand side one sees a page with a torch, and trees. Engraved lettering, 'Jas. Mc.Ardell Fecit. Romeo and Juliet, Act V. Scene IV. Sold by Js. McArdell at the Golden Head in Covent Garden. Price 5s.' Plate 14⅞ by 17¾ (subject 13⅞ by 17¾). This is the first state of a plate which R. Houston re-worked, and which J. Ch. Smith describes rather inaccurately under No. 153 in his catalogue of Houston's mezzotints. On comparing a photograph of the Dresden proof with a copy of the Houston print for me, my friend Mr. Dodgson discovered that among Houston's changes there is the addition of a lamp under the arch in the centre. (Pr. R.)

II—Annotations to Mr. Whitman's Catalogue of Green

The Pr. R. possesses 56 of Green's mezzotints; the Coll. Fr. Aug. II a superb collection of 117, embracing two that Mr. Whitman does not catalogue,

and twenty-six first states, among these a magnificent proof of the Lady Betty Delmé.

No. 35—I state: Inscription space not yet cleared; in scratched letters, 'Cath. Read pinxit. Publish'd by I. Boydell Cheapside Feby. 17. 1772 Val. Green fecit.' (Pr. R.)

No. 67—Ia state: The title is *engraved* in open letters, and arms engraved; all the rest is *scratched*, but the date is already altered to 'March 25th.' (Coll. Fr. Aug.)

No. 87—aI state: Before inscription on pedestal. (Coll. Fr. Aug.)

No. 89—Description: Half-length directed to r., facing slightly more to front; high hair, rich fur-trimmed dress; double string of pearls from l. shoulder under r. arm. She carries a vase in l. hand, and places her r. upon it. 15¾ by 11½. In scratched letters, space not quite cleared, 'E. F. Calze pinxit Publish'd Dec. 27th, 1770 by J. Boydell Cheapside. Val Green fecit.' Probably a first state. (Pr. R. and Coll. Fr. Aug.)

No. 104—On the Pr. R. copy the inscription at the end reads 'F.A.S.' If Mr. Whitman transcribes correctly, there would be accordingly a Ia state before alteration of F.A.S. into F.S.A.

No. 105—On I state, Fr. Aug. II copy, the inscription is in *scratched* not *etched* letters: possibly this is only a lapsus calami on p. 90, l. 17.

No. 131—The Coll. Fr. Aug. II has possibly an intermediate state. 'L. F. Abbott Pinxit,' 'Seipsum Sculpsit' and the address are in italics, 'Valentine Green' in capitals, filled in; the date is written 'Octr. 16th;'

No. 165—I state: Before Title. Artists' names etc. and line of publication in scratched letters along lower border of subject. (Coll. Fr. Aug. and Pr. R.)

No. 166—I state: Inscription engraved, 'B. West pinxt. Valentine Green fecit Elisha restores to life the Shunamites Son. Done from the Original Picture by Mr. West, in the possession of the Right Honourable Lord Grosvenor. Sold by Ryland, Bryer, & Co. at the Kings Arms, Cornhill. size of the picture 3ft. 4in. by 4ft. 2in.' (Coll. Fr. Aug. II.)

II state: Plate retouched. Drypoint work in hair of woman and child. The stars on the cover of the lounge, notably those near the child's knees, had a white spot in the centre in I state, but are now darkened and covered up. Names etc. in fine lettering (like Whitman I).

III state: Full engraved inscription with capita's of title 'filled in.' 'Painted by B. West, Historical painter to his Majesty. Engraved by V. Green Engraver to his Majesty and the Elector Palatine. Elisha Restores To Life the Shunamite's Son From the Original Picture in the Collection of the Right Honourable Lord Grosvenor. Published Jany. 1st. 1778 by John Boydell Engraver in Cheapside London.' (Pr. R.)

No. 171—I state: Inscription space not yet cleared; in scratched letters 'B. West. pinxit. Publish'd by J. Boydell, Cheapside Jany. 1st. 1772 Val. Green fecit' (Coll. Fr. Aug.)—Alexander is sitting, as well as directed, towards r.

No. 174—Ia state: Inscription space not yet cleared; in scratched letters, 'Jos. Wright pinxit Publish'd Decemr. 18th. 1772, by J. Boydell, Cheapside V. Green fecit' (Coll. Fr. Aug. II.)

No. 176—I state: There appears to have been a state with scraped lettering, traces of which are visible under the scratched lettering in II.

II state: With scratched lettering (Whitman I) and the title HANNIBAL scraped in the centre below. (Pr. R.)

III state: whole plate carefully retouched. On the left foot of the priest with the curved staff there are at each joint of the toes with the foot two or three slight horizontal drypoint lines. The inscription has become slightly indistinct, and the title HANNIBAL entirely obliterated by rerocking. (Coll. Fr. Aug. II.)

No. 177—The words 'Metzotinto . . . Majesty' are enclosed in brackets (Coll. Fr. Aug II.)

No. 178—'B. West pinxit' is scraped, the rest of inscription scratched. (Coll. Fr. Aug. II.)

No. 179—I state: Before separate inscription plate. (Coll. Fr. Aug. II)

No. 184—II (III ?) state: Engraved inscription, title in capitals *filled in* 'Angelica Kauffmann pinxit. V. Green, Engraver in Metzotinto to his Majesty fecit. Madonna And Child. From an Original Picture painted by Mrs. Angelica Kauffman. London: Printed for Robt. Sayer & J. Bennett, Printsellers, No. 53 in Fleet Street; as the Act directs, 20th Decr. 1774.' (Pr. R. and Coll. Fr. Aug. II.)

No. 189—I state: Inscription space not cleared; scratched lettering 'Edwd Penny pinxit Professor of Painting to the Royal Academy V. Green Engraver in Metzotinto to his Majesty fecit Published by R. Sayer and I. Bennett Fleet Street March the 22nd 1775' (Coll. Fr. Aug. II.)

No. 194—I state: Inscription in scratched and open letters, same as in II, except read 'V. Green' for 'Val: Green,' 'stung' for 'Stung,' commas after 'Majesty,' 'Boydell' and *no* comma after 'Picture.' (Coll. Fr. Aug. II.)

No. 197—I state: Inscription in scratched and open letters on uncleared space: 'B. West, Historical Painter to his Majesty Pinxit Published by J: Boydell, Engraver in Cheapside, May 27th. 1776. V. Green, Engraver to his Majesty, and to the Elector Palatine, fecit' then 'Erastratus . . . Grosvenor' as in II state, but publication line *not* repeated. (Coll. Fr. Aug. II.)

No. 198—I state: Inscription space not cleared; in scratched letters, 'Painted by G. Carter Publish'd by R. Sayer & J. Bennet, No. 53, Fleet Street, June 6th. 1776. Engrav'd by V. Green, Engr. to his Majesty, & to the Elr. Palatine.' (Coll. Fr. Aug. II.)

No. 202—Ia state: With inscription lightly engraved. 'Painted by B. West. Historical Painter to his Majesty Publish'd by J. Boydell. Engraver. Cheapside May 19th, 1777 Engraved by V. Green. Engraver to his Majesty, & the Elector Palatine.' (and title engraved in oper. caps.). 'Daniel Interpreting To Belshazzar The Writing On The Wall.' (Pr. R. and Coll. Fr. Aug. II.)

No. 204—I state: Inscription space only partly cleared; in scratched and open letters, 'Sir P. Lely pinxit Engraved by V. Green, Engraver to his Majesty and to the Elector Palatine Pamela and Phyloclea. See Sidney's Arcadia Published Novr. 17th. 1777. by W. Shropshire, No. 158, New Bond Street.'

II state: Plate badly retouched; space cleared and inscription engraved, 'Sir P. Lely pinxt. { Engrav'd by V. Green, Engraver to his } Majesty, to the Elector Palatine. Pamela and Phyloclea. Here nor Treason . . . | harbour here. Sydney's Arcadia,' and same publication line as in I state, except that it is engraved. (Coll. Fr. Aug. II.)

No. 207—III state: Lettering engraved, 'Painted by B. West Historical Painter to his Majesty Engraved by V. Green Engraver to his Majesty & the Elector Palatine. Fidelia and Spiranza. Published Novr. 9th. 1778. by John Boydell, Engraver, in Cheapside.' (Pr. R.) Possibly this is a IV state, and there is a III with 'Fidelia and Spiranza' in open letters.

No. 209—The Pr. R. possesses an impression of the second plate. There are *nine* men in the boat. Full engraved inscription, 'Painted by John Singleton Copley, R.A.Elect. Engrav'd by V. Green, Mezzotinto Engraver to his Majesty, & to the Elector Palatine'

A Youth Rescued From A Shark | (repeated in French)
This Representation . . | „ „ „
. . . . . its Pursuit |

Engraved from the Original . . . . obedient Servt:, V. Green.

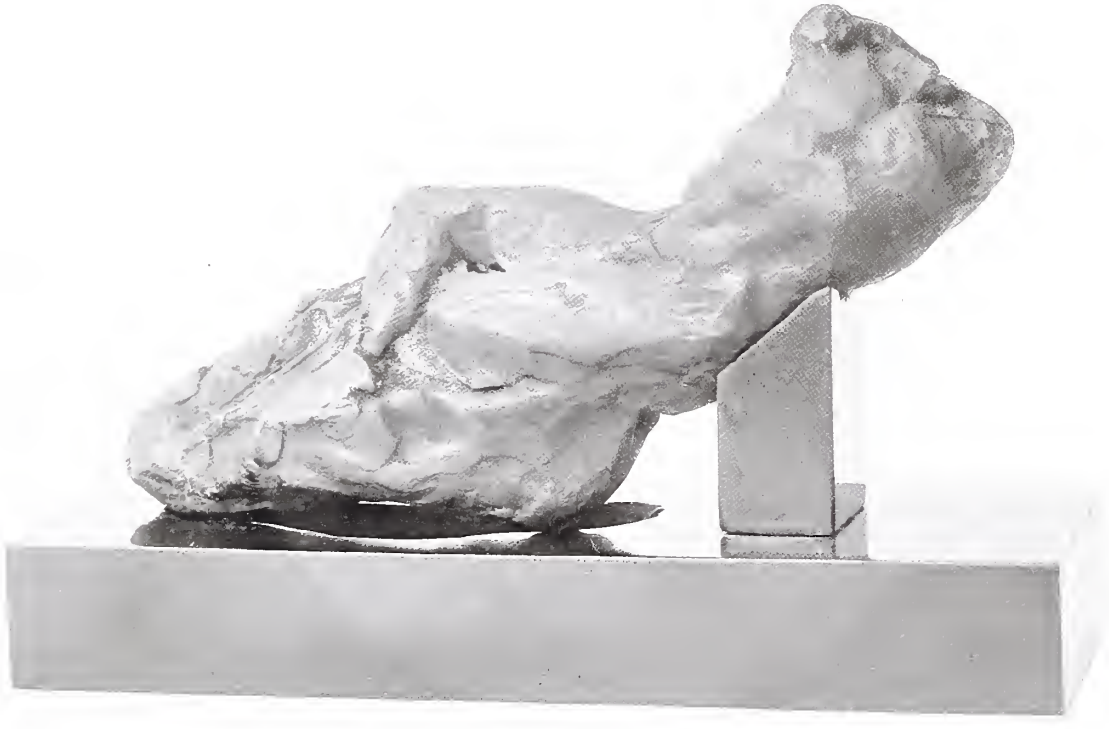
Publish'd May 31st,, 1779, by V. Green, No. 29, Newman Street, Oxford Street. Se vend a Londres, ches les Freres Torre, Marchands d'Estamps.'

No. 213—I state: Inscription space not cleared; in scratched letters, 'S. Gilpin pinxit Val. Green fecit.' (Pr. R.)

II state: Full engraved inscription, 'S. Gilpin pinxt.



A SHEPHERD AND TWO NYMPHS, BY PALMA VECCHIO
IN THE COLLECTION OF MR. CLAUDE PHILLIPS



WAX MODEL ATTRIBUTED TO MICHELANGELO
IN THE BRITISH MUSEUM

Pubd. by I. Wesson, in Litchfield Street Soho. V. Green fecit Gulliver addressing the Houyhnhnms, supposing them to be Conjurors. See Gullivers Voys. p. 220. from the Original Picture, in the Possession of John Wesson' In both states Gulliver's name appears in scraped letters on his box.

No. 214—Size of subject, 17⅞ by 14. Helen, seated and directed towards l., looks down at naked Cupid to r., who is pointing a dart at her left breast, and extends her hand towards Paris at l. In background to r. a female attendant rests her hands on a vase.

I state: In scratched letters, 'Angelica Kauffmann pinxit V. Green Engraver in Metzotinto to his Majesty fecit. London, Publish'd by R. Sayer and J. Bennett No. 53 Fleet Street, as the Act directs, 1st. October, 1774.' (Coll. Fr. Aug. II.)

II state: Full engraved inscription, 'Angelica Kauffmann pinxit. V. Green, Metzotinto Engraver to his Majesty, fecit. Paris and Helen Directing Cupid to inflame each others Heart with Love. Done from an Original Picture Painted by Mrs. Angela. Kauffmann. London: Printed for R. Sayer & J. Bennett, No. 53, Fleet Street, as the Act directs, 1st Octor., 1774.' (Pr. R.)

No. 221—Peter is directed towards l.; between h'm and Christ there is a woman pointing at P. and looking at Christ. A soldier's head is visible at extreme r. hand side, beside Christ. Subject, 19¾ by 20. Full engraved inscription, 'Painted by B: West, Historical Painter to his Majesty Engrav'd by V: Green, Mezzotinto Engraver to his Majesty, & to the Elector Palatine Peter having denied Christ. St. Luke, Chap: 22, v: 61. From the Original Picture, in his Majesty's Possession. Publish'd May 1st. 1780, by V. Green, No. 29, Newman Street, Oxford Street.' The plate accordingly should not be entered *before* 1780.

No. 222—Eli, semi-bald and white-haired, seated and directed to l., turns his head down to r., where Samuel, as a child, addresses him with uplifted r. hand. Censers, vases, etc., on altar to l.; the bases of 2 pillars appear to r. Monogram C T under crown below subject; 25¾ by 19⅝ in. Full engraved inscription, 'Painted by J: Singleton Copley, R:A. Elect. Engrav'd by V,, Green, Mezzotinto Engraver to his Majesty, & to the Elector Palatine. Samuel declareth to Eli the Judgements of God upon his House.' Follows reference to 1st Book Samuel, and dedication to the Elector Charles Theodore. 'Publish'd Septr. 21st, 1780, by V: Green, No. 29, Newman Street, Oxford Street.' (Pr. R.) There seems to have been a later state, with the following inscription added to l. below: 'Engraved From The Original Picture, In The Possession Of Nicholas Ashton, Esqr.'

No. 223—I state: The inscription in scratched letters, the title in open capitals. Below it the Dedication to the King in two lines. Below this, also scratched, 'Painted by B. West, Historical Painter to his Majesty, 1780 Publish'd May 1st. 1781, by V. Green, No. 29 Newman Street, Oxford Street Engrav'd by V. Green, Mezzotinto Engraver to his Majesty, and to the Elector Palatine. 1781'. Further, in scratched letters, three lines, in lower r. hd. corner, 'Engraved from the Original Picture the Altar Piece of the Cathedral of Winchester.' (Pr. R.)

II state: Plate retouched, and is now heavy and dark. The inscription in r. hd. corner all but obliterated. In publication line 'Green, No. 29,' altered to 'Green & Son'; 'London' added after 'Oxford Street.' (Coll. Fr. Aug. II.)

No. 228—I state: The dedication, names of artists, date of publication and address in two long lines of scratched capitals extending across whole length of plate.

II state: Above these two lines in scratched and *scraped* capitals, 'Christ Blesses Little Children.' (Coll. Fr. Aug. II.)

No. 229—II state: With engraved inscription, 'Painted . . . Elector Palatine—"like Patience .. Grief," Shakespear's Twelfth Night. Publish'd June 4th. 1783 by V. Green, No. 29, Newman Street, Oxford Street, & Sold by J. Brydon, No. 7, opposite Northumberland House Charing Cross London.' (Coll. Fr. Aug. II.)

No. 230—II (or III ?) state: With engraved lettering, the capitals of title being filled in. Below subject there is in centre the monogram T.C. under Crown, etc. The publication line reads '. . . Brydon, Printseller, No. 7, Charing Cross, opposite Northumberland house, London.' (Coll. Fr, Aug. II.)

No. 231—A little girl, seated and directed to l., looking front, dressed in white, leans her r. arm on a sarcophagus (?) to l., and rests her head with sad expression upon it. Her l. hand on r. wrist; white ribbon in hair. 12½ by 9⅞. In engraved letters 'Painted by R. M. Paye Engrav'd by V. Green, Mezzotinto Engraver to his Majesty & to the Elector Palatine. Child of Sorrow. Publish'd August 12th. 1783, by V. Green No. 29, Newman Street & Sold by J. Brydon Printseller, No. 7, Charing Cross, London.' (Coll. Fr. Aug. II.)

No. 234—The description reverses the order: St. John is the younger man running ahead of the other.

II state: With full inscription engraved in italics, the title in open capitals, and 'V. Green & Son' in publication line. (Coll. Fr, Aug. II.)

No. 237—This is a companion piece to No. 234. The originals of both were 'Painted for the Great East Window of St. George's Chapel, Windsor.' Title in open capitals 'The Three Mary's Going To The Sepulchre.' 17⅛ by 9½. Published 'June 4th, 1784.' Public tion line, etc., same as No. 234, II state: Therefore the copy before me (Coll. Fr. Aug. II) is probably also a II state.

No. 239—There are probably three states. I; Inscription in scratched letters and incomplete. II: Full engraved inscription, the title in open capitals. III: Capitals filled in. This is the state both Dresden collections have. The plate looks worn and retouched. The publication line reads 'Publish'd Jany. 31st,, 1784, by V. Green, No. 29, ... , & Sold by J. Brydon . . . (etc.) . . .'

No. 241—III state: Add under address 'Se vend chez les Freres Torrè Marchands d'Estampes' (unless Mr. Whitman has overlooked this in his description of II state).

No. 243—Venus holds Cupid in her lap. I state: Full inscription in scratched and open letters, including 'From the Original Picture in the Possession of Sir Abraham Hume, Bart.,' and closing with 'Se vend chez les Freres Torre, Marchands d'Estampes, à Londre.' (Coll. Fr. Aug. II.)

No. 246—II state: Full inscription engraved 'Painted by J. Opie Engrav'd by . . . (etc.) . . . A Winter's Tale.' The address is the same as in I state, but is engraved in italics. (Coll. Fr. Aug. II.)

No. 247—II state: The same inscription as in I state, but engraved, and read 'and to' instead of '& to' and 'Torré' instead of 'Torre.' The capitals are here filled in, and if there are impressions with open capitals, as is likely, this would be a III state. (*Ibid.*)

No. 258—I (?) state; The title in French and English is engraved in *open* capitals. (Coll. Fr. Aug. II.)

No. 262—Inscription reads towards end, '. . . . to His Majesty & the Elector Palatine.'

II (?) state; with engraved publication line, below, 'Published January 1st; 1790, by V. & R. Green No. 29 Newman Street, Oxford Street, London.'

I cannot understand why 'The Visitation' and the 'Presentation in the Temple' are put off in a note and not described, and assigned their distinct number. Each of these subjects measures 35¾ by 11⅞. The engraved title of the former runs 'Painted by P. P. Rubens Engraved by V. Green Metzotinto Engraver to his Majesty & to the Elector Palatine' 'The Visitation': of the latter the same, except title, which is 'The Presentation In The Temple.' On each plate, reference to original as on centre piece, and publication line as given above (II state) for centre piece. (Coll. Fr. Aug. II.)

No. 265—The original painting is now No. 1166 in the Old Pinakothek at Munich.

II state: Full, engraved inscription, with title in English and French in open capitals. Date altered to 'Published July 1st: 1797. by V. & R. Green, No: 14, Percy-Street. London' (*Ibid.*)

No. 274—Published Nov. 1st, 1792. Full engraved inscription, 'Painted by Luca Giordano. Engraved by V. Green Mezzotinto Engraver to His Majesty & to the Elector Palatine. Christ Tempted In The Desert, Jesus-Christ Tenté Dans Le Désert. In Monsr.: Pigage's Catalogue of the Dusseldorf Gallery, this Subject is No: 153 Published Novr: 1st: 1792 by V. & R. Green Newman Street, London.' Titles in open letters: Monogram CT under crown, in the centre of inscription space. (In both Dresden coll.)

No. 275—Was not published before 1796. The Original is now No. 813 in the Old Pinakothek at Munich. Full engraved inscription, with the CT monogram in the middle and the titles in open letters: 'Painted by Jordaens. Engraved by V. Green Mezzotinto Engraver to his Majesty & to the Elector Palatine. The Satyr And The Traveller, Le Satyre Et Le Voyageur.' Dedication to Charles Theodore in two lines, signed 'Rupert Green'; further 'In Monsr: Pigage's Catalogue of the Dusseldorf Gallery this Subject is No: 208. Published Jany: 1st: 1796 by Rupert Green No. 13, Berners Street, London. (Coll. Fr. Aug. II.)

No 277—The original painting is now No. 727 in the Old Pinakothek at Munich. Full engraved inscription with title in open letters, and Monogram CT under crown in centre: 'Painted by P. P. Rubens, Engraved by V. Green, Mezzotinto Engraver to his Majesty, & the Elector Palatine Castor And Pollux Carrying Off The Daughters Of Leucippus. Castor Et Pollux Enlevant Les Filles De Leucippe. In Monsr. Piagage's (*sic!*) Catalogue of the Dusseldorf Gallery, this subject is No. 244. Published June 3rd; 1791, by V. & R. Green, Newman Street, London. 21¾ by 20.' (Coll. Fr. Aug. II.)

No. 278—The original painting, now ascribed to a pupil of Van Dyck, is No. 864 in the Old Pinakothek at Munich. Full engraved inscription, title in open letters, with monogram CT under crown in centre: 'Painted by Anthony Vandyke Engraved by V. Green Mezzotinto Engraver to his Majesty & to the Elector Palatine Antiope, Sleeping, Surprized By Jupiter In The Form Of A Satyr. Jupiter Sous La Forme D'un Satyre, Surprenant Antiope Endormie.' Follows a long dedication to Charles Theodore signed by both Greens, and the note (as in No. 277) referring to Pigage's Catalogue, No. 22. Further 'Published Jany: 2nd: 1792: by V. & R. Green Newman Street, London.'

No. 280—Cimon, chained in a prison cell, is seated directed to r., and takes Pero's breast. She is half kneeling towards l., and stands in the middle of the picture. Her infant lies with finger in mouth behind her. In the background a circular window through which two soldiers look in upon the scene. 23¾ by 18 Full engraved inscription, title in open letters 'Painted by Chevr. A. Vanderwerff Engrav'd by V. Green Mezzotinto Engraver to his Majesty & to the Elector Palatine.' Roman Charity. From the original Picture in the Possession of Edmund Antrobus, Esqr. Publish'd June 20th, 1785, by V. Green & Son No. 29, Newman Street, Oxford Street, London. Se vend chez les Freres Torré, Marchands des Estampes.' (In both coll.)

No. 287 and 288—The inscriptions run, 'W. Marlow Pinxit. Published Febry. 20th. 1777, by J. Boydell, Cheapside. Engraved by V. Green and F. Jukes' (whom Whitman does not mention here). 'View Near Black Friers Bridge' (and 'View Near Westminster Bridge'). 'From a Picture in the Possession of David Garrick, Esqr:' (Both Dresden coll.)

No. 317—There is a cart with two horses near it at left-hand side of plate; a woman and a boy are near the principal fabric (ruin) to r. Engraved inscription runs, 'Drawn by B: Mayor. Engrav'd by V. Green, & F. Jukes. Wenlock-Abbey, Shropshire. Antiquities, No: 6. Publish'd Octr: 16th: 1779, by V. Green . . . Oxford Street.' (Pr. R.)

No. 318—There is a man to be seen on a small wooden bridge; three cows are being driven past the gate. Engraved inscription, 'Painted by M,, A. Rooker, A: Engrav'd by V. Green, & F. Jukes. St: Augustine's Gate, Canterbury. Antiquities, No: 5,' and publication line as in No. 317. (Pr. R.)

Not catalogued by Whitman—'The Visitation' after A. Van der Werff (now No. 454 in the Old Pinakothek at Munich). To the left and behind, Zacharias and Elizabeth; to the right and in front, Mary and Joseph. Mary wears a hat of plumes, shaped somewhat like a sunflower. 23¾ by 16¾. Full engraved inscription, English and French title in open capitals, with monogram C T under crown, just like No. 277, etc., the Pigage catalogue No. having been 222. At end, 'Published March 1st: 1794 by V. & R. Green, No: 13, Berners Street London.' (Coll. Fr. Aug. II.)

Not catalogued by Whitman—'The Ascension,' after A. Van der Werff (now No. 457 in the Old Pinakothek at Munich). Christ, above, almost undraped, mounts to heaven towards r. Below there are the Apostles, three of them standing to l., the remainder, of whom the majority kneel, to r. Companion piece to the last, with inscription corresponding in every detail to the inscription on the 'Visitation,' the Pigage catalogue No. having been 234. (*Ibid.*)

NOTES ON VARIOUS WORKS OF ART

A SHEPHERD AND TWO NYMPHS, BY PALMA VECCHIO

By a remarkable coincidence the Keeper of the Wallace Collection has just discovered a Venetian picture which bears the closest possible relation to the fine example of Jacopo Palma the Elder, in the possession of Messrs. Dowdeswell, which he described in the February number of THE BURLINGTON MAGAZINE. A comparison of the reproduction of Mr. Claude Phillips's recent find with the photogravure of the Dowdeswell picture will at once indicate their connexion. Yet in some material points there is a pronounced difference.

In the first place the scale of Mr. Phillips's picture is smaller, the whole panel measuring 26½ inches by 47 inches, while the figures in the Dowdeswell picture are life size or nearly so. The handling, too, is more summary in the newly discovered work, so summary indeed that it has the appearance of a rapidly executed decorative panel, done almost *au premier coup* to fill up a space in some scheme of decoration by one intent upon richness of general effect rather than upon finish or accuracy of detail. In the Dowdeswell picture Palma is careful to the verge of softness; in that now reproduced he is careless and free almost to excess. Not only are the landscape and the sky swept in with broad succulent layers of

rich colour, but the figures are treated with the same laxity of finish, so that we find passage after passage that will not stand close examination.

On the other hand, the decorative force of Mr. Phillips's panel is wonderful. The tones throughout have Palma's customary blend of coolness with glowing heat, and the painting being *alla prima*, they tell with the greatest possible force. This shows with singular effect in the landscape, which is lit up by a blaze of evening sunlight. The upright trunks when closely examined are no more than a glaze of transparent brown over the white ground. Seen at a little distance they assume just the fiery glow with which tree stems redden at sunset, a glow which is heightened by the golden green of the foliage behind them. The flash of light on the river bank is also delightfully rendered.

The introduction of these sudden and unexpected passages of naturalism recalls Giorgione, just as it is in Giorgione's latest works, the Giovanelli *Tempest* and the Louvre *Fête Champêtre*, that we find the origin of the female figures.

On the exact relation of the groups in this work to those well-known compositions it is needless to dwell. The reproduction sufficiently illustrates their close relationship. The figure of the shepherd, too, is purely Giorgionesque both in conception and colour. Yet the broad flat treatment of the planes, the quality of the flesh tints, and, more than all, the pale golden hair of the nymphs, exactly resembling that of *The Three Sisters* at Dresden, point to Palma almost conclusively. Cariani, the only other possible name that could be suggested, paints more thickly, his touch is more blunt, his sense of colour less personal.

As Mr. Phillips pointed out in his previous article, the date of Giorgione's death compels us to regard the Dowdeswell picture as one painted after the year 1510. Mr. Phillips's work must also therefore be later than 1510, yet it is earlier in date than Messrs. Dowdeswell's example. A comparison of the two pairs of nymphs will show that in every way the conception in the latter work is more fully thought out, the reminiscence of Giorgione is less direct, the pose of the figures is more studied, the draperies are more skilfully disposed to soften and relieve the flesh tones. Mr. Phillips's picture, in short, is not only the more hasty in execution, but the earlier in date.

The defects and the beauty of this interesting panel are alike explained if we assume that it was executed in haste, as part of a decorative scheme, by the elder Palma shortly after the year 1510, when the memory of the last works of the dead Giorgione was still green, and that afterwards he revised and enlarged the two figures of the nymphs into Messrs. Dowdeswell's picture.

C. J. H.

A WAX MODEL ATTRIBUTED TO MICHELANGELO

THE Keeper of the Department of Mediaeval Antiquities at the British Museum has recently brought to light two small models of considerable interest. Both appear to be Florentine works of the sixteenth century; indeed the larger of the two, an upright male torso, is so characteristic of the manner of Baccio Bandinelli that it may fairly be ascribed to him. The smaller model of wax, which we illustrate on approximately the scale of the original (p. 186), raises a more difficult and important question. It recalls so clearly the great recumbent figures of the Medici tombs that we are compelled to ask whether it is derived from them, or whether it can be one of the preliminary studies for them from Michelangelo's own hand.

The second hypothesis is the more daring, but there is something to be said in its favour. The model has obvious peculiarities, such as the imperfection of the lower limbs and the vagueness of the upper portion of the trunk. For these peculiarities, however, we find almost exact parallels in the model for a *Hercules and Cacus* in the Victoria and Albert Museum, and the resemblance is so close that both models may well be the work of the same hand.

The model at the Museum differs very considerably from the brooding figure of *Twilight* with which it may be connected.[1] The marble giant is built on a more heroic and massive scale, the muscular development being everywhere emphasized in the most forcible way, while the little wax figure has an almost Hellenic restraint and naturalness. Its very peculiarities and imperfections suggest inevitably that it is a study made directly from the living model, while in the *Twilight* this personal human element is buried under the contours appropriate to a generic superhuman type.

In asking ourselves how the difference may be explained, we are compelled to recognize that Michelangelo's studies from the life, whether in wax or on paper, are almost always naturalistic in the extreme. It is not until he comes to carry out the finished work that he gives free play to his imagination by emphasizing and accentuating those portions and planes of the figure which are essential for the expression of the particular ideal he has in mind. The process is one which M. Rodin has explained through the most eloquent of his biographers, and will, therefore, be familiar to all students of sculpture.

Contemporary admirers of Michelangelo, however, did not understand his secret. They built up their idea of human form upon the master's finished work, instead of going back to the natural

[1] A certain resemblance to one of the magnificent unfinished figures of slaves intended for the tomb of Julius II, but which for many years adorned the grotto in the Boboli Gardens, will also be noticed.

forms on which he founded that work. Taking the emphasis and accent, which he used for purposes of specific expression, as general conditions of the grand style, they employed them indiscriminately in the place of nature. The result was the inflated mannerism in which the great period of Italian sculpture came to an end, and it is vain to seek among these later artists for any sincere naturalism such as this study exhibits.

The model at the Museum can thus hardly be a contemporary version of Michelangelo's statue. Had it been so, it could not have failed to retain some hint of that statue's heroic development. Nor, considering its style, can it be attributed to an earlier date than Michelangelo's. The fact that it has been in the British Museum for many years[2] in company with a model that is obviously from the hand of Bandinelli tells equally strongly against the theory of forgery. It must not be forgotten also that the naturalism underlying Michelangelo's art is a discovery of the last two decades, and that a forger or imitator, previous to the nineties, would certainly have imitated the more obvious and emphatic side of the master's style. Even the supposition that it is a copy of some other model by Michelangelo is hardly admissible, for certain passages, such as the tense muscles of the abdomen, are handled with the power and certainty of which only a great sculptor is capable. Of these qualities, and of the massive, rhythmic sweep of the figure, the reproduction gives no adequate idea, and those who are interested in the matter will do well to examine the original. Whether the whole group of models with which this piece may be associated is from Michelangelo's hand must be left for those to decide who have made a more intimate study of the master. On this subject, as on that of the tempera panels in the National Gallery, criticism has not yet spoken finally.

C. J. H.

[2] The models were purchased in 1859 from the Buonarroti collection. That reproduced here will be found in table case F in the Mediaeval Room. That in terra cotta by Bandinelli will be found in wall case 45 on the same side of the room, bearing Michelangelo's name.

LETTERS TO THE EDITOR

THE FLORENTINE TEMPERAMENT

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,

Permit me to make two slight additions to my sketch of the Strozzi marriages in your April number. A reference to the Prussian *Jahrbuch* for 1902, courteously suggested by Dr. Warburg, contributor of an article on the relations of Flemish and Florentine art, points to the identification of my Tanagli heroine with a Catarina Tanagli, who in 1466 married Angelo Tani, a partner with Tommaso Portinari in the Bruges branch of the Medicean banking-house. The proximity and priority of date of this marriage to that of Philip and Fiammetta Adimari helps to explain his failure to win a bride so warmly praised by his mother. Further, I should like to strengthen my presentment of the unromantic nature of the Strozzi marriage negotiations by an incident drawn from a privately printed life of Filippo Strozzi, in which his son tells us that, when no longer suffering from the restrictions of exile, he engaged himself to his second wife, a Florentine lady living in Milan, 'without ever seeing her, or having any other information about her' than the commendation of the Florentine ambassador.

G. T. CLOUGH.

A PORTRAIT OF BIANCA MARIA SFORZA

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,

In my notes on two Milanese portraits of Bianca Maria Sforza, in the May number, I made no attempt to cite the considerable literature on the subject. The catalogue of the Milanese exhibition at the Burlington Fine Arts Club in 1898 should certainly have been mentioned in connexion with the Widener portrait, as well as Dr. Seidlitz's article on Ambrogio de Predis in the Austrian *Jahrbuch* last year. A correspondent informs me that the Arconati-Visconti portrait was reproduced in the *Rassegna d'Arte* of 1902, in *Les Arts* in 1903, and discussed by Mr. Herbert Cook in THE BURLINGTON for 1904, p. 200.

This note gives me an opportunity to return to the portrait of Carlo di Alessandro Pitti, in the Johnson collection, Philadelphia, which was published in this magazine last August. Mr. Herbert P. Horne promptly attacked the date on the picture (1540), and I could only vouch for a correct reading of the inscription. Mr. Horne brought cogent biographical reasons for rejecting this date (which was added later, possibly to make the picture pass for a Bronzino) in favour of one of 1580. A single visit to the portrait rooms of the Uffizi has converted me to Mr. Horne's view, for the picture is palpably the work of Federigo Zuccheri.

FRANK JEWETT MATHER, JUN.

CORREGGIO. Des Meisters Gemälde im 196 Abbildungen. Herausgegeben von Georg Gronau. Stuttgart and Leipzig: Deutsche Verlags-Anstalt. 6 marks.

IN his modest preface Dr. Gronau refers to the difficulties which surround the study of Correggio. In this volume of that invaluable series '*Klassiker der Kunst*' he may claim that he has done his utmost to remove them. A set of nearly two hundred plates arranged in chronological order by such a scholar is in itself something considerable, while in his brief notes and in an excellent introduction Dr. Gronau places before the student of Correggio just the facts about the master's life and work that he ought to know. The notes, indeed, are so much up to date that they refer to an article published in THE BURLINGTON MAGAZINE during the current year.

Perhaps the most interesting question in connection with Correggio's life is that which touches Vasari's statement that Correggio never visited Rome. The more we study his work in comparison with that of Raphael and Michelangelo the more does the conviction grow upon us that the gulf between his so-called *Albinea Madonna* (c. 1518) and the frescoes of S. Giovanni Evangelista is inexplicable except on the theory that he had seen the work of the great Roman decorators at more than second-hand. The dome of the Chigi chapel in S. Maria del Popolo is in this connexion hardly less vivid evidence than the Sistine ceiling, and there is a gap in the Correggio documents between March 1518 and January 1519 which would allow time for the visit at which Dr. Gronau hints. The Camera di S. Paolo would then become the first essay by Correggio in the new manner after his return, a preparation for the grander effort made in the dark dome of S. Giovanni Evangelista, and its date would be 1519 and not 1518.

The collection of early works attributed to Correggio is of particular interest, though on grounds of style we do not always agree with Dr. Gronau as to their order. The Uffizi picture is placed first of all, yet it is much more mature both in handling and feeling than several of the works placed after it, such as Nos. 2 and 7. Nos. 24 and 26 also seem to be out of their true places.

C. J. H.

FLORENTINE GALLERIES. By Maud Cruttwell. London: J. M. Dent and Co. 3s. 6d. net.

A SHORT time ago we noticed two recent handbooks of great foreign galleries. We have now a third attempt to cater for this long-felt want, and may say at once that the latest book marks a distinct advance upon its predecessors. If the remaining volumes of Messrs. Dent's series 'The Art Collections of Europe' reach the standard of the first one, they should be secure of steady success.

The author of the book before us is well equipped in point of scholarship, the size is handy, the printing is good, the little illustrations are just what are wanted to keep the memory fresh, the book covers three of the most interesting galleries in the world, and the price is moderate. Even in matters of detail we have few faults to find. Miss Cruttwell is somewhat hard upon Vasari, for the tendency of recent scholarship has been to prove him more frequently right than earlier critics supposed. It would have been more correct, for instance, to describe his story about Leonardo painting the Angel in Verrocchio's *Baptism* as 'open to question' rather than as 'erroneous,' and we have noticed several other positive statements of the same kind, which in the present state of criticism cannot be regarded as certain.

THE EDINBURGH PARTHENON AND THE SCOTTISH NATIONAL GALLERY. An Appeal to the Scottish People. By William Mitchell, S.S.C. Edition de luxe. A. and C. Black, and Bernard Quaritch.

THIS is a reissue in a handsome quarto of the letters written by Mr. Mitchell to the *Edinburgh Evening News* in August 1906 and issued in book form in December last, when it was distributed far and wide by means of a pecuniary vote by the Corporation of Edinburgh. The question with which it deals was shelved for all practical purposes for the moment by the passing of the National Galleries (Scotland) Act of December 1906, which, as our readers will remember, took away the control of the Scottish National Gallery from the old Board of Manufactures, to give it to a body of seven trustees appointed by the Secretary of State for Scotland, settling also incidentally the question of the housing of the pictures in the possession of the Scottish nation. The proposal, therefore, made by Mr. Mitchell, and ardently backed by Mr. Sydney Humphries, was not destined to be adopted, in spite of their strenuous efforts; but it is well that the volume before us should be issued, partly because it is in itself a thing of beauty, partly as a reminder that a large and influential party of the Scottish people consider with some justice that they have been unfairly treated in the matter by Parliament and the executive. Both the financial history of the 'Equivalent' and the sad tale of the National Monument as it stands—unfinished and forlorn—are outside our scope; the reader of Mr. Mitchell's pamphlet will find them clearly stated there. The important and interesting point is: What do Mr. Mitchell, Mr. Humphries, and their supporters propose to do with this record of embittered international feeling and surrendered endeavour of the days of the Regency? Briefly, they

propose to remove its stigma and devote it to a better cause by making it the National Gallery of Scotland. The complete plans drawn out by Mr. Henry F. Kerr, A.R.I.B.A., and published in their original and amended forms in the book before us, prove that the practical side of the question has been fully considered. Completed and fitted out, the National Monument will look like the Parthenon in its prime, and will contain 2656 feet of lineal hanging space, well lighted from top and sides, and having room also for side-lighted galleries for sculpture. The addition, at the south-east corner of the Parthenon, of the Hall of Music for which the late Mr. Usher left a sum of £50,000, and of a small gallery at the north-east corner, are included in the measurements given above; and Mr. Kerr's plans leave no doubt that the whole scheme would provide a prospect worthy of the unique site offered by the Calton Hill.

VENICE. By Beryl de Sélincourt and May Sturge Henderson. Illustrated by Reginald Barratt, A.R.W.S. Pp. viii, 185. Chatto and Windus, 1907. 10s. 6d. net.

THIS is not a guidebook, though in the two chapters headed 'Venetian Waterways' the authors suggest an itinerary by which the visitor to Venice may see the more notable sights in the most commodious way. Another chapter is devoted to the minor islands of the lagoon, and a fourth to the artists of the Venetian Renaissance —men 'endowed with a profound understanding and divination of human character.' These are the chapters more especially devoted to the tourist: in the remaining ones the authors endeavour to lay bare the soul of Venice, and the attempt is crowned with a not inconsiderable measure of success. It is perfectly true that the great Venetians were giants, and that the history of Venetian greatness is the history of men who strenuously devoted themselves to the mastery of life's laws. No less is it true that 'the greatness of Venice was coincident with the greatness of her trade.' This perhaps is what makes the history of Venice so fascinating to Englishmen. It has been said that the English are a nation of shopkeepers: again and again the Venetian chroniclers reminded their compatriots that the foundation of the glories of Venice was her commerce, and that they too were 'a nation of shopkeepers.' Like England again, Venice was accused of egoism, of being selfish and calculating. Not that her methods, any more than those of England, were tinged more deeply with selfishness than those of her neighbours: her singularity lay in the skill with which she wielded weapons everywhere in use. These points are elaborated by Mrs. de Sélincourt and Mrs. Henderson, and there is much to be learnt from their thoughtful work, which may be studied with advantage not only by those about to visit Venice but also by those to whom Venice and her history are not unknown. The pictures are quite pretty, and more atmospheric than most things of the kind. E. B.

POEMS BY WORDSWORTH. Selected, with an Introduction, by Stopford A. Brooke. Illustrated by Edmund H. New. Methuen.

ONE aspect at least of Wordsworth's genius has found an illustrator exactly adapted to it. The sober sincerity of such drawings as that of Mr. New might perhaps be expected to do justice to such subjects as Rydal Mount and the unpretentious architecture of Grasmere and Hawkshead, the garden subjects, too, might well come within the scope of his talent; but the mountain scenery of the Lake District would seem to call for the art of the painter, for evanescent tones and impalpable transitions. Mr. New, however, has faced these difficulties, and has emerged from the struggle triumphant. The two views looking up the Easdale Valley, and that of Stone Arthur from Grasmere, have just that blend of pastoral quiet with mountain grandeur which is characteristic of Wordsworth's country, while the stormy panorama from Tarn Hows looking towards the Langdale Pikes comes near to achieving still more. The volume is well printed, and makes altogether a most pleasing edition.

ENGLISH FURNITURE DESIGNERS OF THE EIGHTEENTH CENTURY. By Constance Simon. London: Batsford. 15s. net.

Two years ago (May, 1905) we spoke at some length of the original research on which this book was founded. We need not therefore repeat our commendation when the volume is reissued by another publisher, but may add that, besides being handsome and accurate, it is now distinctly cheap.

BOOKS RECEIVED

KUNSTGESCHICHTLICHE MONOGRAPHIEN VI. Andreas Aubert. Leipzig: Karl W. Hiersemann. M. 36.

FRENCH FURNITURE. André Saglio. George Newnes, Ltd. 7s. 6d. net.

THE LANDSCAPES OF G. F. WATTS. George Newnes, Ltd. 3s. 6d. net.

THE EDINBURGH PARTHENON AND THE SCOTTISH NATIONAL GALLERY. William Mitchell, S.S.C. A. & C. Black, and Bernard Quaritch.

THE HISTORY OF MODERN PAINTING. Four vols. Richard Muther, Ph.D. J. M. Dent & Co. £3 3s. net.

CORREGGIO. Georg Gronau. Verlags-Anstalt. Stuttgart and Leipzig. M. 6.

POEMS BY WILLIAM WORDSWORTH. Selected, with an introduction, by Stopford A. Brooke. Illustrated by Edmund H. New. Methuen & Co. 7s. 6d. net.

SIR WILLIAM BEECHEY, R.A. W. Roberts. Duckworth & Co. 7s. 6d. net.

ROMAN SCULPTURE. Mrs. Arthur Strong, LL.D. Duckworth & Co. 10s. net.

THE COLOUR OF LONDON. W. J. Loftie, F.S.A. Illustrated by Yoshio Markino. Chatto & Windus. 20s. net.

A SERIES OF TWELVE DELFT PLATES ILLUSTRATING THE TOBACCO INDUSTRY. Presented by J. H. Fitz-Henry to the Victoria and Albert Museum. Wyman & Sons.

THE FRESCOES IN THE CHAPEL AT ETON COLLEGE. Montague Rhodes James, LL.D. Spottiswoode & Co. 7s. 6d.

RAPHAEL IN ROME. Mrs. Henry Ady. Seeley & Co. 2s. net.

ANTOINE WATTEAU. Claude Phillips. Seeley & Co. 2s. net.

THE SOCIETY OF ARTISTS AND THE FREE SOCIETY. Algernon Graves, F.S.A. George Bell & Sons. £3 3s. net.

MICHELANGELO. Des Meisters Werke in 166 Abbildungen. Fritz Knapp. Verlags-Anstalt. Stuttgart and Leipzig. M. 6.

TITIAN. Des Meisters Gemälde in 260 Abbildungen. Oskar Fischel. Verlags-Anstalt. Stuttgart and Leipzig. M. 6.

DÜRER. Des Meisters Gemälde Kupferstiche und Holzschnitte. Valentin Scherer. Verlags-Anstalt, Stuttgart and Leipzig. M. 10.

DIE BILDENDE KUNST DER GEGENWART. Joseph Strzygowski. Quelle & Mener, Leipzig. M. 4.

MAGAZINES RECEIVED

The Quarterly Review. The Edinburgh Review. The Badminton. The Nineteenth Century and After. The Fortnightly Review. The Contemporary Review. The National Review. The Albany Review. The Monthly Review. The Rapid. The Review of Reviews. The Fine Art Trade Journal. The Commonwealth. Museum of Fine Arts Bulletin (Boston). The Craftsman (New York). La Rassegna Nazionale (Florence). Kokka (Tokyo). Bollettino d'Arte (Rome). La Chronique des Arts et de la Curiosité (Paris). Bulletin du Norddeutscher Lloyd (Paris). Onze Kunst (Amsterdam). Die Kunst (Munich).

CATALOGUES

TABLEAUX ANCIENS DÉPENDANT DES COLLECTIONS JOS. MONCHEN À LA HAYE. Frederik Muller & Cie, Amsterdam.

MUSIK: KIRCHENGESANG, WELTLICHE MUSIK, ALTE SELTENE MUSIK WERKE, AUTOGRAPHEN WAGNER, MOZART. Katalog 121. Ludwig Rosenthal, München.

LIVRES RARES ET CURIEUX. Catalogue 79. Loescher & Co., Rome.

ART IN FRANCE

THE ENGLISH PICTURES IN THE SEDELMEYER SALE

THE pleasure that all Englishmen must feel at the increased appreciation in France of the British school is mingled with regret that so many of the English pictures in French collections are quite unworthy of the great names attached to them. This was the case with many of the English pictures in the collection of M. Charles Sedelmeyer, which were sold in Paris on the 16th and 17th of May and realized, with the additional ten per cent., £73,460, an average of £437 for the 168 lots. This must be considered a high average in view of the quality of the collection as a whole. It is worthy of note that, although the principal London dealers were represented at the sale, only about half a dozen lots were knocked down to English buyers. It is also reported in Paris that a certain number of pictures were bought in.

It was the general opinion of the English dealers and collectors present at the Sedelmeyer sale that the English pictures fetched on an average at least double the amount that they would have fetched at Christie's; and they showed the courage of their convictions by abstaining from purchasing. A considerable number of the pictures went to Germany, but the highest price at the sale was paid by a French dealer who bought the portrait of *Miss Tighe* by Romney for £7,000; it is a good picture, but it would hardly have fetched more than £5,000 at Christie's. A Belgian private collector paid the equally excessive price of £5,720 for the portrait of *Mrs. James Monteith* by Raeburn. These were two of the best pictures in the collection; the prices paid for some of the others, though actually less, were relatively far higher, and some of them positively ludicrous. There have been few sales at which the average prices so far exceeded the reasonable value of the pictures. Several of the French pictures in the collection also fetched high prices, but these were more reasonable.

There were, of course, some good things among the 168 pictures; perhaps the finest of all was the portrait of Mrs. Pattison by Raeburn (124), an elderly lady in a white dress seated in a landscape. The handling of this stately picture is remarkably strong; and, although one knows Raeburns of even finer quality, it is sufficiently characteristic to be well worth the 123,200 frs. paid for it (the price in all cases is given with the additional ten per cent). The *Portrait of Mrs. James Monteith*, a young and attractive woman, was rather dear at 143,000 frs., but is, nevertheless, a good example of Raeburn's art. Of the six other pictures to which Raeburn's name was attached, one is certainly by him, the *Portrait of an Old Man* (122), which fetched only 2,145 frs. On the other hand, for the unattractive *Colonel Ramsay and his Wife* (123), exhibited at Burlington House in 1895, someone paid no less than 117,700 frs., or at least it was knocked down at that price.

By far the best of the twelve pictures assigned to Romney was the portrait of *Miss Tighe* (145); outside the wonderful portraits of Lady Hamilton, this is perhaps as good a Romney as could be found; it was sold for 176,000 frs. *Cupid and Psyche* (156), a fair example of Romney as a painter of classical subjects, fetched the very low price of 5,170 frs., and *Lady Hamilton as Ariadne* (146), which must be accepted as authentic, 40,700 frs., a high price considering its bad condition. The portrait of Miss Fagnani (afterwards Lady Hertford) as a child (150) is also an authentic work of the master; it sold for 35,200 frs. Another picture which can safely be given to Romney, the *Portrait of John Dawes* (151), fetched only 2,200 frs., but it is unpleasing and in bad condition. Of the seven others, the so-called *Portrait of the Artist's Brother* (155),

sold for 1,265 frs., would seem to be a work of Wright of Derby ; the *Portrait of Miss Gore* (147), which fetched 57,200 francs, cannot have been painted less than twenty years after Romney's death ; and *Daphnis and Chloe* (153) is an even later picture, but it fetched only 1,650 frs.

Of the six portraits assigned to Gainsborough only two, the *Portrait of Miss Boone* (70) and the *Portrait of a Man* (68), can be said to be at all representative, but both were very much over-cleaned ; the former fetched 48,100 frs., and the latter 1,925 frs. On the other hand the so-called *Portrait of a Princess Royal* (69) was sold or bought in at 47,300 frs., although it was the most striking example of the way in which great names are taken in vain. It may be a youthful work of Gainsborough Dupont, and is certainly worth less than the *Portrait of Miss Edgar* (72), catalogued only as 'attributed' and sold for 825 frs., but quite possibly a work of the master's Ipswich period, though in bad condition. The two landscapes catalogued under Gainsborough's name (74 and 75) fetched only 1,760 frs. and 3,025 frs. respectively, and were certainly not worth more. The former was the older and the better of the two, the latter appeared to be a good example of Barker.

There were eight portraits catalogued under Hoppner's name, of which the best by a long way was that of *Miss Raine* (86), certainly an authentic work and a fairly good one ; it fetched 112,200 frs. No. 88, which fetched 12,760 frs., may be the work of Hoppner, but is not a portrait of *Mrs. Jordan*. The portrait of *Mrs. Home*, formerly in Lord Grimthorpe's collection, was dear at 85,800 frs.; it may be the work of Hoppner, but, if so, it is a poor example. Of the others the less said the better ; they fetched prices varying from 2,750 to 11,000 frs.

Among the ten pictures given to Lawrence in the catalogue was one of the best portraits in the collection, the large group representing *Charles Binny and his two Daughters* (97), which, although it is over-cleaned in parts, gives a very fair idea of Lawrence's powers, though not at his best. It was sold for 121,000 frs. One other may be an authentic work by Lawrence, the portrait of *Miss Brummel* (98), which fetched 7,810 frs., a low price. The astonishing price of 29,810 frs. was paid for a picture called *The Countess of Darnley* (101), the attribution of which to Lawrence was at any rate courageous. The portraits of *Caroline Fry* and *Miss Crocker* (99 and 100) were dear even at 5,940 and 8,800 frs., since they are copies of well-known originals and should not have been described in the catalogue as a 'sketch' and a 'replica.' Nor can it be said that the five other pictures in this group, which were sold at prices ranging from 1,595 to 6,930 frs., were at all cheap.

The sixteen pictures which bore the name of Reynolds were nearly all in bad condition, but there were three of undoubted authenticity : the portrait of *Lord Mulgrave* as a child (130), 16,830 frs. ; the *Portrait of a Man* (133), 7,040 frs. ; and the portrait of *General Stringer Lawrence* (141), the best of this group, which fetched only 3,080 frs.—an extremely low price, although the picture is by no means first-rate. Two other pictures went cheaply, namely, the *Portrait of the Marquis of Granby* (140), 5,610 frs., and the *Young Woman with a Muff* (137), 4,180 frs. ; the latter, however, was quite ruined by restoration. It is difficult to understand how the name of Reynolds became attached to the portrait of Mrs. Schindlerin (129), an excellent copy, apparently by the Rev. William Peters, of the picture painted for the duke of Dorset and engraved by J. R. Smith, which is, or was until lately, in the collection of Lord Sackville at Knole. The Sedelmeyer copy is certainly not worth 66,000 frs., the price paid for it, and should not have been described in the catalogue as the picture engraved by Smith. The sketch for the *Youth of Hercules* in the Hermitage (143) is, according to the catalogue, accepted by Sir Walter Armstrong, but it is at least doubtful, and is not, in our opinion, worth more than the 2,090 frs. paid for it. The remaining nine pictures were liberally paid for at prices ranging from 792 to 19,800 frs., the latter price being given for a portrait of a child, *Lady Mary Somerset* (139), which is so completely repainted that it is impossible to say what it may once have been.

Of the pictures by minor artists a genuine study by Etty (64) fetched only 220 frs., while two others, certainly not from his brush (65 and 66), fetched 550 and 891 frs. respectively. Two pastels erroneously attributed to Russell (157 and 158) brought 5,500 and 7,590 frs., and were very dear at those prices. A good example of Wyatt, *Portrait of Miss Greatorex* (168), was knocked down at 3,850 frs.

The works by landscape painters ought to have been the most important part of the collection, since they included no less than fourteen pictures catalogued under the name of Bonington and thirty-one catalogued under that of Constable. It is, therefore, with regret that we are obliged to to say that not a single one of these can be said with certainty to be the work of Bonington, and only one can be certainly given to Constable—No. 24, one of the numerous sketches for the *Glebe Farm* in the National Gallery, which fetched (if it was sold) 7,810 frs. The ugly incompetent *Child with a Goat* (36) might possibly be a very early production of the artist. It is impossible to conjecture the reasons which led to the attribution to Constable of such productions as *The Boatbuilder's Yard* (32), the *Vale of Dedham* (34) or the *Farm* (38), which bear no resemblance



SILVER GILT SALVER BY ELIAS GEYER, 1610
IN THE GREEN VAULT, DRESDEN

to his work and are not even imitations of it. Yet No. 34, a quite worthless picture, was bought by a purchaser with a Scottish name for 13,750 frs. The other three mentioned fetched much lower prices, only 2,420 frs. being given for No. 32 in spite of the doubtless accurate statement in the catalogue that it was formerly in the collection of Mr. Eustace Constable, grandson of the painter, who inherited it from his aunt. What can one say of the superficial and (in spite of its studied freedom) laboured picture, *The Valley of the Stour* (23), or the *Banks of the Stour* (22), which were knocked down at the astonishing prices respectively of 32,450 and 35,200 frs.? The other pictures of this group all fetched prices which would have been ridiculously small had their attribution to Constable been at all plausible, but which were in fact in many cases excessive.

Of the pictures ascribed to Bonington the best was a view of *Caen* (11), one of that large group of clever English landscapes which it is difficult to attribute to any particular artist; it comes as near to the work of William Havell as any other. It fetched 3,135 frs. The *Château de Falaise* (13), sold for 2,750 frs., is interesting since it shows us F. W. Watts, who usually imitated Constable, working in the manner of Bonington. His characteristic handling of trees is to be seen both in those above the bridge and in the group on the left of the composition; the figure in red hanging over the bridge is also typical. *The Return of the Fishing-boat* (12) may be by T. M. Richardson, but is certainly not by Bonington, and the signature is not genuine; it fetched 5,280 frs. The interiors (6-10) are by artists working at the time and under the influence of such men as Newton, Egg and C. R. Leslie: one might be by Newton himself. These five fetched quite low prices, from 1,012 to 2,970 frs., and they are not worth more. A picture catalogued as by Turner, *The Lake of Thun* (161), does not need discussion; it was dear at 7,480 frs.

M. Sedelmeyer has the distinction of being one of the very few French collectors owning pictures of the Norwich school, of which he has one or two interesting examples. The Stark (160), which was sold at the low price of 3,410 frs., is a good example of the transition between that artist's Norwich and Windsor periods, and the picture by Joseph Stannard (159) is interesting as the work of a master little known even in England; it fetched only 1,155 frs. On the other hand, the picture catalogued under the name of George Vincent (162) and sold for 1,925 frs. has nothing to do with him; and No. 57, ascribed to John Sell Cotman (called 'James' in the catalogue), is certainly not by him and is probably from the brush of Joy of Yarmouth—it was, however, not dear at 330 frs. The large landscape ascribed to John Crome (58), which fetched only 3,135 frs., is obviously a copy of a picture by Philips de Koninck, but there are certain points in the technique very like Crome, and we incline to the opinion that it is one of the numerous copies that he made of the Dutch masters. The canvas ascribed to 'the' younger Crome (59) and sold for 506 frs. can hardly be by one of Crome's sons; it is apparently the work of an amateur, probably a pupil of the elder Crome.

The collection contained two excellent and luminous little landscapes by Morland: a view of *Freshwater Bay* (116), sold for the very low price of 880 frs., and *The Skaters* (109), which fetched 4,950 frs. One other of the nine works ascribed to Morland is certainly genuine, the *Dog and Pheasant* (117), which was fairly cheap at 1,771 frs. *The Woodcutter's Repose* (112), which fetched 1,870 frs., is a characteristic work of J. R. Bigg.

To sum up, the Sedelmeyer sale has been an example of the truth of M. Thièbault-Sisson's recent remark in the *Temps* that much remains to be learned about that English school in France. And with all due respect to the eminent critic, his own article on the Sedelmeyer collection was no less striking an example.

English and French pictures of the eighteenth century fetched high prices in the Muhlbacher sale. The Muhlbacher collection contained seven examples of Fragonard, some of which were of very fine quality. A charming little picture, *La rèsistance inutile*, only 10 inches by 13 inches, fetched no less than 62,100 frs., which, with the additional ten per cent., comes to about £2,730. Another picture, slightly larger, *Dites donc, s'il vous plaît*, was sold for about £1,070; and a portrait of a young man, 18 inches by 14 inches, for £1,770. A little Watteau, 12 inches by 8 inches, changed hands at £1,336, and many of the pictures by Boilly, Mme. Guiard and Mme. Vigée-Lebrun fetched high prices.

The second part of the Sedelmeyer sale, held on May 25th, 27th and 28th, included 219 pictures by Dutch masters of the seventeenth century.

A very beautiful and important landscape by Daubigny, *La Moisson*, has just been placed in the Louvre in the large gallery devoted to modern French art. It cannot strictly be called a new acquisition, as it has been the property of the State for more than half a century. The picture was painted in 1851 and exhibited in the Salon of the following year, whence it was acquired by the State. Probably because Daubigny was not considered at that time an artist of sufficient importance to be represented in a national museum, the picture was hung in a room of the Ministry of Justice in the Place Vendôme, where it remained until the other day in an extremely neglected condition. Its rescue is due to the initiative of M. Clemenceau, who, since he became Prime Minister, has made it his business to rout out

works of art from the corners of Government offices and transfer them to more suitable homes. He has also succeeded in placing in the Musée des Arts Décoratifs some remarkably fine pieces of eighteenth century furniture from the same Ministry, including the famous table of Choiseul. *La Moisson*, which was in a very dirty condition, has been carefully cleaned, and now makes a superb pendant to Daubigny's beautiful *Printemps*, painted a few years later.

It cannot be said that the salon of the Société des Artistes Français reaches a higher level than that of the Société Nationale. Even the sculpture, though as usual it is beautifully arranged, fails to rise above mediocrity, and there is nothing which stands out as of striking merit. Perhaps the best picture in the exhibition is the portrait by M. Alexis Vollon of a typical Parisian woman, which is a brilliant piece of work in a somewhat different style from that which M. Vollon usually gives us. There are several enormous canvases of a more or less blood-curdling description ; one of these, *Le Piédestal*, has considerable artistic merit and is certainly a good piece of painting, but it is hard to conjecture the purpose for which it is destined.

R. E. D.

ART IN GERMANY

IT would really seem at times that art is the only interest alive in the world to-day. At any rate the manner in which continually new devices are planned for spreading art and making it reach the home of multitudes, if not of every man, is surprising. One of the best plans is the sending out of loan exhibitions by the big museums. The Dresden Gallery was one of the first in Germany to engage in this, and its loans were not limited to a few provincial museums throughout Saxony. Old paintings of a decorative character have been sent to schools, town halls and other public buildings, where they can be seen by thousands who else would probably stand a slight chance of becoming acquainted with old art. In my private opinion, even though nearly 250 pictures have thus been sent out of the gallery, still more might be done in this direction. Some of the Dutch painters of the seventeenth century are represented at Dresden by fifty and sixty works, half of which could well be spared for a year at a time, and might help to give pleasure and spread culture with more effect than they do now. The gallery at Stuttgart has just begun to adopt the system of loan exhibits of this kind in Würtlemberg.

A gentleman by the name of Robert Erdmann recently proposed a plan by which an astonishing dissemination of art could be attained. Starting from the sound consideration that one needs leisure and quiet to enjoy art, he says we rarely have these in museums or exhibition rooms ; we have them really nowhere but in our own homes. We get pianos and typewriters on hire—why not paintings on hire ? Many a man who cannot afford to be a patron on account of the smallness of his income, could in this way manage to beautify his home; he could make his selections at the exhibitions, the dealers' galleries or even the artists' studios. A lot of work which now lies about unsold without bringing its originator any profit would at least give him a return of interest. As almost all of our paintings are no longer housebound—that is to say, painted for special surroundings, as they were in the days of the Renaissance—there could not even be any aesthetical objections raised.

One of the new fine hotels near the Brandenburger Thor at Berlin has commissioned some artists of first standing to do certain etchings, engravings and lithographs for the place. These are to be used instead of the ordinary chromo or photographic horror, for the decoration of the rooms ; and, what is more, the plates, etc., become the exclusive property of the hotel company, which will pull only the number of proofs they need for their own establishment, no more. When hotel companies begin to patronize art in such a high-handed fashion, the millennium has come indeed.

The student-corporations at the universities constitute a decided feature in the social life of Germany. Many of them are very large and wealthy, and possess grand club-houses at Heidelberg, Bonn, etc. It seems that they are not to be spared either : art is coming upon them, too. A body of artists and art-historians, former university men, has concluded that there is a great field for the art worker here, as the student is in daily need of numerous specialities, which are ugly and tawdry now, but which might be gotten up with taste and a view to art culture. So the student-corporations will be aestheticized next. Men of such reputation as Pazaurek, the director of the Stuttgart Arts and Crafts Museum, Lichtwark of Hamburg, and artists like Carlos Grethe, Emil Orlik, B. Pankok, Riemerschmid, etc., are on the committee.

The bestowal of the rank of professor upon Walter Leistikow in Berlin is another sign, indicating that the emperor's opinions on modern art are gradually changing to more favourable ones. Leistikow has for many years been almost more typically a representative of the Berlin Secessionist movement than Liebermann himself. He has painted a number of wonderful landscapes,

choosing his subjects from the surroundings of the capital, and finding beauty and poetry, where heretofore no one seemed inclined even to search for anything of the sort. Originally his handling was boldly decorative, and even now that his style has mellowed considerably, his work retains its distinctively personal note. We rejoice at the distinction as having been bestowed upon an artist so worthy of it, and as a proof of the better feeling which the Prussian government now entertains towards the younger school.

At Bremen an open-air museum is planned, such as have been already opened in various Scandinavian towns. An epitome of the local culture and art from the earliest down to the present days is to be offered in a park dotted with old peasant houses, etc. The Austrian government has purchased for the 'Modern Art Gallery' at Vienna: Cottet, *Mass in Brittany*; Evenepoel, *Returning from Work*; and M. Liebermann, *House at Edam*. Two new acquisitions of the museum at Stuttgart are: L. v. Hofmanns, *At the Seashore*, and an *Interior* by Robert Breyer.

The exhibition at the Museum of Applied Arts in Leipzig, mentioned in these columns two months ago, has made famous the names of at least two craftsmen, the tapestry-weaver Seger Bombeck and the silversmith Elias Geyer, who up till now are hardly mentioned in handbooks. We are able to reproduce (pp. 168 and 195) some of the work of Geyer, who became master silversmith at Leipzig in 1589. As many as 120 of his *chefs d'œuvre* were collected, many of which, beside their aesthetical value, were interesting from the workmanship point of view. The magnificent gilt salver here reproduced, for example, is richly chased, with the horses, masks and parts of the animals soldered on. An all but complete set of the medals and coins of Hans Reinhart was also on view. Other silversmiths, whose work has been identified by the help of this exhibition are: F. Finsinger, P. G. and H. H. Haussmann, A. Kauxdorf, J. and Sebald Krumpholz, B. and M. Lauch, E. Osterholtt, J. Pauly, J. Peissler, etc. The large and important tapestries by Seger Bombeck, who lived at Leipzig from about 1540 to 1560, were a revelation, inasmuch as little else but the work of Flemish and French establishments of this date has come to light so far. Another Leipzig tapestry worker of the sixteenth century appeared in the person of Egidius Wagner; and many further specimens from East and South German workshops were likewise exhibited.

H. W. S.

ART IN AMERICA

Of the two important annual spring exhibitions held in New York that of the Ten Painters at the Montross Gallery, much the smaller of the two, was the more interesting. Its smallness (twenty-nine canvases) was one of its great advantages; but that this was not a conclusive advantage is shown by the fact that a representative canvas, the *Old Church at Lyme*, by Childe Hassam, one of the Ten, appeared among the most important of the Spring Academy exhibition, and was there strikingly impressive in its soft brilliancy of colour. It is doubtless true that, while a Corot or a Cazin would still maintain its superiority amongst the array of pictures of a Salon, the difficulties attending the just appreciation of such a picture in such surroundings, the sufficient separation of it from such a *milieu*, the real seeing of it there, would be greatly increased. There were pictures, difficult to take cognizance of, on the crowded walls of the Academy exhibition which would have compelled and retained the attention if placed in choice company in a room of moderate size, against a quiet delicate background and with sufficient space around them. The question therefore is not at all of the wisdom of the merger of the Society of American Artists with the Academy so much as of the wisdom of the Salon kind as against the individual, or very small, exhibition of paintings.

Generally speaking, the figure work at the Academy was reminiscent of the tendencies and technical methods of the European schools, particularly the French; and the familiar imitations of Mr. Sargent were not lacking. The personal note, when found, was rarely forceful, nor was it often expressed in adequate terms. There was more attention than achievement; the *à peu près*, the merely clever, the sometimes accidental and superficially happy results, were generally accepted as quite satisfactory. On the other hand, there also was a total absence of the vulgar, ugly and degenerate eccentricities which abound in many modern continental exhibitions. The landscapes were better than the figure pieces—more attractive, more personal, and in conception and in expression they had a distinctly American character. The elegiac mood pervaded many of the low-toned grey and brown harmonies—thin, yet agreeable to the eye. But there was much serious work, by men of power who are seeking to express their individual preferences in a manner of their own. Such dignified canvases as Ben Foster's *Interior of a Pine Grove*, painted soberly, of great richness of tone and colour, and with a grave, dramatic and poetical quality; as Childe Hassam's old Church, already referred to; and as Ballard Williams's *The Gorge*, were among the best of these. The newer men: Mr. Redfield, Mr. Lawson, Mr. Rosen—showing in their work more force than charm—challenged the spectator's eye with their mosaic of positive brush strokes, demanding of him if this

be not as truthful and inspiring a rendering as that of the literal painters who try to match closely every tone, colour and form in the subject before them.

Mr. Metcalf's work of late years displays both ardour and versatility. His views of the quasi-Greek portico of his boarding-house in an old village of Massachusetts, seen in the soft splendours of a 'May night,' was one of the noteworthy canvases of the Exhibition of the Ten, and has been purchased by the Corcoran Gallery of Washington. It had a charm quite other but no less persuasive than that of its neighbours from the brush of Childe Hassam, and it was as happily conceived and executed. With charm, the landscapes of Alden Weir had a deeper thoughtfulness, and made a more serious, moving and lasting impression. Edmund Tarbell's unfinished *New England Interior* is a *genre* of rare simplicity, with that thoroughly good painter's fine feeling for the 'envelope,' the atmosphere, the distribution of light, which makes one think of Vermeer of Delft. And in this collection of moderns, of younger men seeking to better the methods taught in the old schools, it was apparently the mission of Joseph De Camp to demonstrate that there is no reason why new wine should not be put in old bottles. Notwithstanding the advantage of being seen in the small exhibition, Mr. Reid's contribution told of little else than facile superficiality. Those of the new member of the Ten, Mr. Chase, striking his usual eclectic note, stopping short of being, and seemingly of wanting to be, real things, jarred with their entourage.

At the Academy, the sculpture was confined to small pieces—much of the work being that of young women, who even capture prizes from the men at important competitions (the official one recently held for the bronze doors of the chapel of the Naval Academy at Annapolis was won by Miss Evelyn B. Longman). In the bronze statuettes one found not unfrequently displayed the minor qualities—delicacy of imagination, grace, careful modelling, and that thoroughness of knowledge which is not dependent upon finish and detail for fullness of expression.

Of the many smaller exhibitions, that of the portraits of Miss Ellen Emmet, should be noted. In them the young artist displayed a sureness of vision and vigour of rendering, most marked perhaps—in the men's portraits—in those of Mr. St. Gaudens, Colonel Dupont and Admiral Cowles. Her gifts, particularly her grasp of character, are uncommon, but her colour, with a tendency to brickiness, is conventional—certainly not distinguished. Mr. Henry Golden Dearth's landscapes—nocturnes and luminous twilights—at the Oehme Rooms, showed variety of range, breadth of style and research for beauty and truthfulness of tone.

We are precluded from giving even a catalogue of exhibitions outside of New York, as it would well nigh fill the pages of the magazine. Of these the most important was perhaps that of water-colours in Philadelphia, with some five hundred widely different works of our representative men and of such foreigners as Réné Menard, Lucien Simon, Gaston Latouche and Alexander Robinson. Mr. Wilton Lockwood had some twenty of his portraits shown in an exhibition of his own at Providence, R.I. By conscientiously subordinating all his brilliancies of colour, like a distracting *bravura* of rendering, Mr. Lockwood with his excellent technical ability succeeds in presenting the type and character of his sitter in the quietest, most persuasive of manners. He seems—*ce qui n'est pas commun* nowadays—to be concerned with the personality of his sitter rather than indulging in some fads for his own personal amusement and benefit—at the expense of his sitter.

A. F. J.

The new exhibition arranged by the Print Department of the New York Public Library in the Lower Hall of the Lenox Library building is composed of book-plates and other engravings by Edwin Davis French. Mr. French, who died last summer, was originally an engraver on silver. In 1894 he turned his attention to the engraving of book-plates, and thereafter practically devoted himself to it. In the dozen years left him he executed 284 book-plates, as well as a number of other engravings, including a series of views for the Society of Iconophiles, title-pages for 'André's Journal' and 'Lamb's Letters,' issued by the Bibliophile Society (Boston), and illustrations for books. The Library possesses most of his works, the collection having been begun by the late S. P. Avery, continued by Mr. French, and still further added to by others. This collection well illustrates the fine qualities of Mr. French's art, and the calm beauty of decorative line that characterizes his designs. Paul Lemperly's catalogue of his book-plates, issued as early as 1899, was continued in manuscript for the Library by Mr. French himself. This volume has also been placed on exhibition, with some portraits which throw light on the personal side of this able artist.

The exhibition of American work in the print galleries on the floor above has already resulted in some additions to the Library's collection. Etchings by S. F. W. Mielatz (including that of the Poe cottage), A. Koopman and Charles H. Miller, wood engravings by Timothy Cole (proofs of the 'Spanish Painters' series, recently completed in the *Century*), examples of modern wood engraving gathered by T. D. Sugden, book-plates by W. F. Hopson, and photographs of recent sculpture by J. Scott Hartley, are among these recent gifts.



Emery Walker Ph.Sc.

Evening on the Lake

From the Painting by Corot

EDITORIAL ARTICLE

THE PROGRESS OF AMERICAN COLLECTING

THE progress of collecting in America is so commonly regarded as a danger to collecting in Europe that it is not amiss from time to time to take stock of the results that the wealth and enterprise of America have actually attained. In addition to the huge acquisitions made by the great American art patrons which from time to time feature in the newspapers, there has been a steady outflow from Europe, Asia and Africa of objects, not always of the first importance in themselves, but possessing a distinct importance in the aggregate. Nowhere, perhaps, are European and Egyptian archaeology and the art of China and Japan more enthusiastically studied than in America ; certainly nowhere is their study backed by such corporate and private generosity. The handbooks and bulletins which come to us from American museums indicate how very considerable the accumulation of treasures of this kind is becoming, and with how much energy it is being arranged and classified. On the other hand, the monumental work upon the capital pictures in American private collections, to which the principal scholars of Europe have been contributing for the last two or three years, and of which the first instalment is now on the eve of publication, proves that in the case of European painting American private collectors have been no less conspicuously successful than their museums have been in the matter of archaeology and oriental art.

Yet, though we may envy America the possession of masterpieces which would be an attraction to any great gallery in Europe, we need not regard her progress with too much alarm. Now and then, as in the case of the Rokeby Velazquez, a work of art of unique interest may come into the market for which the two hemispheres are compelled to engage in friendly competition. Yet so far as painting is concerned, the works of the supreme Italians, such as Titian and Michelangelo, are, with very few exceptions, contained in European galleries, from which they are never likely to pass ; and the same may be said of the great bulk of the work of the no less rare primitive masters. When we come to later painting, the public and private galleries of Europe have still at least a sufficiency of examples of men like Rembrandt or Van Dyck, or Reynolds or Gainsborough. Nor in the department of archaeology can America ever hope, even with the best of fortune, to surpass Europe. European museums already hold securely the chief relics of ancient art, and recent legislation has placed limits on the exportation of archaeological treasure-trove in the future.

There would therefore seem to be no reason for fearing American competition on public grounds, although there can be no doubt that it bears hardly upon our private collectors. At the same time, the contents of English houses are still so imperfectly known that from time to time masterpieces will inevitably come into the market which England ought to retain. If our authorities can but organize and husband our resources to meet these great occasions, we may be content to see a fair share of our treasures pass into the keeping of the friendly competitor to whose enthusiastic patronage they owe their enhanced money value.

THE CASE FOR MODERN PAINTING
BY A MODERN PAINTER
IV—THE ROYAL ACADEMY AND THE NEW ENGLISH ART CLUB

I HAVE now tried to review the tendencies and prospects of the leading art societies in England, with the exception of two. But those two, the Royal Academy and the New English Art Club, are among the most important of all. Nothing could be more diametrically opposed than their respective constitutions, ideals, and worldly circumstances. The Royal Academy owns a historic tradition beginning with the great founders of the English School, a palace in Piccadilly, a large invested capital, and a social reputation which, if steadily decreasing, is still considerable. The New English Art Club is more than a century younger; not one Londoner in a hundred could point the way to its humble gallery in Dering Yard; though its reputation with the critics stands high, it is practically unknown to the general public, and, even if its fortune has been far greater than appearances suggest, it cannot possess the accumulated wealth of an old corporation like the Royal Academy.

The two Societies differ no less widely in their constitutions. Turn to the first page of the Royal Academy Catalogue and you will see its principalities and powers arrayed in all their glory. Yet many of the names, including those of all the Associates, count for nothing in matters of government. The whole of the power of the Academy lies vested in the President and Council, and against their decision even the unanimous protest of the remaining members (not to mention the Associates) would be impotent. The Council is made up of members who serve in rotation, and nearly all are advanced in years; so the Royal Academy is not only an oligarchy but an oligarchy of old men.

The New English Art Club, on the other hand, is a democracy of the most uncompromising kind. Everything and everybody seems to be dependent upon popular election—that is to say, by outsiders as well as members. I wonder if any other art society in the world gives the casual exhibitor a voice in the conduct of its affairs? The abstract of the Club's constitution, as given in its catalogue, does not say on what principle the Hon. Secretary is elected, unless he be elected annually with the rest of the Executive Committee, but no one else in the Club seems to hold any kind of permanent office. There is no President, only a Committee and a Selecting Jury: the one elected annually by the members, the other by the whole body of exhibitors at the previous exhibition. A comparison with two or three old catalogues proves this election to be no farce, for the names are different each year, and the old constantly vanish to make room for the young.

Constitutions so diametrically opposed cannot be expected to produce the same results. The splendid quarters and imposing array of the Academicians are admirably adapted to attract the public; their age and experience are equally adapted to the social and business side of art. Year after year they are able to give sumptuous banquets and crowded receptions, as well as to fill their galleries with visitors, while at the same time, in such matters as the Chantrey Trust, they have proved themselves strong enough even to defy Parliament. No other institution in England could, I believe, have defended such a difficult case with absolute impunity.

Yet the weight of years which gives the President and the Council experience in managing Parliament and the public is a serious disadvantage when they have to deal with art. Few men, even among the greatest, have retained their faculty of painting in old age ; fewer still, perhaps, have retained breadth of judgment enough to be fair to their juniors. The ruling powers at Burlington House are thus for the most part painters whose day has long been over, and in their attitude to the work of younger generations they are, with all the goodwill in the world, constantly found to be at fault. The continued dissatisfaction over the Chantrey purchases is a case in point, while the former failing is very clearly marked in the present exhibition at Burlington House. There, with the exception of the ubiquitous Mr. Sargent and a single portrait by Mr. Orchardson, the forty Academicians contribute nothing that is noticeable, all the good work being admittedly either by outsiders or by the younger Associates.

It is, indeed, evident that the present constitution of the Academy does not make sufficient provision for the infusion of younger blood into its counsels. The mere fact that a painter and critic such as Mr. Clausen has no longer any official post, and is not entitled to make his voice heard in the deliberations of the Council, speaks for itself. Yet the Academy could hardly have pursued a career which, on the whole, has been distinctly successful, had it not possessed sources of strength which go far to counterbalance the heavy disadvantages imposed upon it by the fact that its constitution is out of date.

To begin with, its established prestige gives it a certain momentum which no constitutional hindrances can check at once. Then, it opens its doors to outsiders ; and the magnificent galleries at its disposal, coupled with the fact that it hangs pictures two and three deep, enable it to exhibit a larger number of works than any other English society. It also is wide in its scope, for it includes many other arts besides oil-painting. Sculpture, water-colour drawing, etching, engraving and architectural design can all be received, with the result that the Academy attracts to itself the greatest possible variety of contributors. The case of architecture is specially notable. The Academy is the single body which caters for architects, so it receives year after year the majority of the good designs that are made in the country—and the architectural room, in consequence, is always one of the best features of the show. The enormous number of exhibits accepted in other departments, together with the weakness of the selecting body to which we have alluded, tends to make the main portion of the exhibition a miscellaneous aggregate, rather than a collection of well-chosen works. Also the competition on the crowded walls makes every painter try to outshine his neighbour, with disastrous results on the general tone and colour of the pictures exhibited.

These two defects, quite apart from the arbitrary and often unsympathetic ruling to which they are subjected, year after year tend to drive conscientious artists to attach themselves to smaller societies. Yet the miscellaneous character of the show, its comprehensiveness, and even its gaudy colouring, make it specially attractive to the general public, who like to get plenty to look at for their money ; and, without presuming to prophesy, I believe that in a few years the income of nine Royal Academicians out of ten will be derived from entrance fees and catalogues and not from *bona fide* sales.

The New English Art Club with its

democratic constitution has not this democratic patronage. Dependent upon the popular control of the young, it tends year after year to give prominence to artists who are making their reputations, but who, as soon as they have made them, pass on to the honours and titles which await them in grander societies. Two or three notable figures, it is true, remain unshaken pillars of the Club year after year, but round them moves a constantly changing group of clever young men, whose attachment to the institution seems less devoted. So the New English Art Club is dominated by men who are engaged in making their reputations: the Academy by men whose reputations are a matter of ancient history. Novelty, however, is not beloved of the British public, and the consequence is that the New English Art Club never inspires quite the same confidence in the public that they derive from older—and, may I say, stodgier?—institutions.

Yet in what might be termed an aggregate of brilliant experiments there is always some work to be seen which will grow more famous with time. And, therefore, although the public does not visit the New English Art Club, the collectors do, and it has the reputation in its small way of being one of the best galleries for selling in all London. A large proportion of the members, though young men, are people who have made a certain name for themselves in one way or another, so that the outsider who gets a picture accepted is sure of hanging in good company, while, if rejected, he has the consolation of being rejected by artists whose work, in one way or another, he is bound to respect.

Nor is the Club narrow in its tastes, if I may judge by the present exhibition, where works by impressionists pure and simple hang cheek by jowl with the very latest thing in the manner of the old masters. This return to the methods of a bygone age is perhaps the most significant feature in modern English exhibitions. Time after time, the New English Art Club has been the forerunner of movements which have afterwards become the general fashion. Indeed, its comparative lack of success as compared with more conventional institutions is probably due to the fact that it is always several years in advance of its time. It anticipates movement after movement; but before time has been allowed for each movement to be accepted and made successful, it has passed on to some fresh innovation. If this supposition be true, we may expect in a few years to see in other exhibitions a revival of traditional methods of drawing and painting, such as that which is now foreshadowed by the little exhibition in Dering Yard.

[By the courtesy of the artist, Mr. A. A. McEvoy, we are enabled to reproduce an example of the class of painting at the New English Art Club to which our contributor refers. It will be seen at once that in this *Mother and Child* the artist's aim has been to combine something of a modern feeling for light and air with the scientific technique of the great *genre* painters of Holland. Other examples of this interesting form of art will be remembered by those who happened to see Mr. McEvoy's recent exhibition at the galleries of Messrs. Carfax. The method employed offers a singular combination of advantages, since it enables the painter to get much of the vibrant quality of light obtained by the Impressionists without losing the power of delicate and sensitive manipulation of the brush on which all great painting in the past has depended.—Ed.]



MOTHER AND CHILD, BY AMBROSE McEVOY
IN THE EXHIBITION OF THE NEW ENGLISH ART CLUB

THE MARBLE AND CERAMIC DECORATIONS OF THE ROMAN CAMPANILI

BY J. TAVENOR-PERRY

THE stately but mouldering brick towers which were once the campanili of mediaeval Rome have never received from architects or archaeologists the attention which, for their beauty and their associations, they have deserved. But painters have always appreciated them as valuable accessories to their compositions; and they may be found, like notes of emphasis, in the landscapes of the Poussins, of Claude, and of many others. They are but modern as compared with the venerable ruins among which they stand, but ancient as compared with the rococo palaces and 'gimcrack churches of Gesù' with which they are, perforce, too often incongruously associated; and they have now to be sought for behind the screens of huge and commonplace edifices, a mere Parisian veneer, with which the new streets of Rome are bordered, where lie hidden the sole relics of an age not only long past but long forgotten.

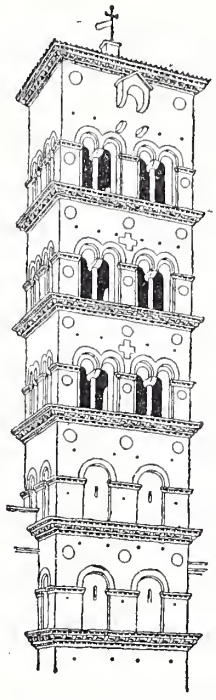


FIG. 4. S. FRANCESCA ROMANA, ROME

Much obscurity hangs over both the origin and the date of these towers; and, although not the immediate subject of this article, it is necessary to know something of their history properly to appreciate the peculiarities of their decorations. Their erection has been usually assigned to the twelfth and thirteenth centuries; but their origin and some of the existing remains undoubtedly belong to a much earlier period. Their fate was, in many respects, paralleled by the more modern case of the towers of Auvergne and Velay, which were destroyed or dismantled by the revolutionary agents at the close of the eighteenth century, and in the former half of the nineteenth century were gradually restored to their original conditions. Cattaneo[1] says that he is unable to trace in any detail of the campanili evidence of their erection before the eleventh century; but it must be remembered that, with the exception of the surface decorations, they are built entirely of materials from the ruins of older buildings, ancient bricks and ancient marble, and that there is nothing but the workmanship itself to give a clue to the date when the work was done. So far as the mere brickwork is concerned there is nothing either in the walling itself or in the arrangement of the cornices to distinguish it from the work of later imperial times; and the same sort of walling is found in the 'Casa di Crescenzio,' which is the oldest private building of the middle ages erected in Rome,[2] and was built certainly not later than the eleventh century.[3] The classical character of the design of these towers, so symmetrical in their proportions and arrangements, is such as can scarcely have been the product of so late an age as that commonly assigned to them. Towers for use and ornament were common in imperial times, and that their form was closely akin to that of the mediaeval campanili is shown by the model of one on a stucco relief recently discovered among the ruins in the Farnesina gardens on the banks of the Tiber.[4] But besides the support of analogy, there are, not only direct documentary evidence, but actual remains, which go to prove the erection of such buildings at a very early date. Pope Stephen II, about 755, built a bell-tower to the atrium of the basilica of S. Peter, which he is stated to have overlayed with gold and silver; and a tower was built to S. Maria in Cosmedin by Adrian I about 780.[5] Within an upper stage of the tower of S. Prassede are the remains of some archaic paintings contemporary with and representing some events

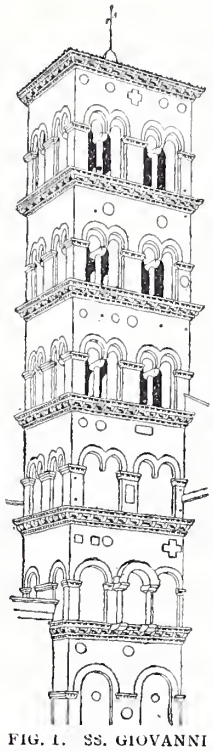


FIG. 1. SS. GIOVANNI E PAOLO, ROME

[1] 'L'Architecture en Italie,' par Raphael Cattaneo. Traduction par M. le Monier.

[2] 'History of the City of Rome in the Middle Ages,' by Ferdinand Gregorovius.

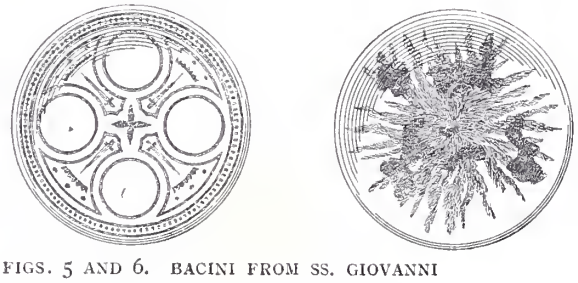
[3] For ornamental details of this building see Seroux d'Agincourt, 'Histoire de l'Art par les Monuments.'

[4] 'Pagan and Christian Rome,' by Rodolfo Lanciani.

[5] Gregorovius.

which occurred during the pontificate of Paschal I, about 820, which point to the erection of the tower itself at some previous date.[6] These examples are quite sufficient to show that, whatever may be the date of the towers now standing, the custom of building such towers begins at least as early as the eighth century. There are, undoubtedly, definite records of the building of campanili at much later dates, many if not most of which may have been restorations, as in the case of Auvergne. Thus the church of S. Maria in Trastevere, to the bell-tower of which we shall have again particularly to refer, seems to have been entirely rebuilt by Pope Innocent II about 1140.

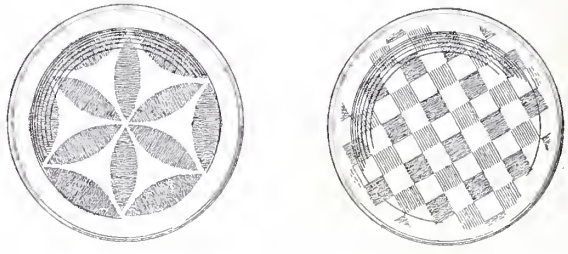
It has been assumed, perhaps too hastily, that even if towers earlier than the twelfth century did once exist, they had perished in the disorders of the troublous times of the tenth and eleventh centuries, and more particularly in the devastations attributed to the Normans and Saracens under Robert Guiscard. But the dilapidation of two centuries on buildings so simple and so solid could not be very considerable, and the mischief wrought by Guiscard's raid on the monuments of the city may have been much exaggerated. When he entered Rome by the Flaminian Gate on the 28th May 1084, his aim was to rescue the Pope as quickly as possible from his captivity in S. Angelo, and, this done, he forced his way through a hostile population, avoiding as far as possible all large buildings from which he might be attacked, across the Campus Martius, through the Via Lata, skirting along the east side of the imperial fora and the Coliseum, to the Lateran Palace by the Via Caeli-



FIGS. 5 AND 6. BACINI FROM SS. GIOVANNI E PAOLO, ROME

montana. During this difficult march his troops were too much occupied in their own preservation to do more wilful damage than was caused by the fires which broke out along their line of progress; and it was only when, three days afterwards, the citizens rose and attacked them in the Lateran that, in retaliation, any definite destruction was attempted. But even then this was confined to the comparatively small area which lay within easy reach of Guiscard's headquarters. The portion of the Caelian lying between the Lateran and the Coliseum, along the Caput Africae, at that time thickly populated, was burnt, and with it the ancient churches of S. Clemente and SS. Quattro Coronati; and the whole city was given up to pillage. But the armed bands which raided the churches, and carried off as many captives for slavery as they could, were too intent, in the short space of time at their disposal, on acquiring their spoil, to waste their energies on the destruction of bricks and mortar. Within three weeks of their entry they retired again across the Campagna; and it is impossible to believe that in that short time the Normans of Guiscard wrought the havoc done by the landsknechts of Frundsberg in the nine months' sack with which Charles V closed the history of mediaeval Rome.

These campanili may be roughly described as



FIGS. 7 AND 8. BACINI FROM S. FRANCESCA ROMANA, ROME

'all alike,' although in the number of their storeys, the proportions of their parts or the grouping of their openings each tower differs from the rest. But the characteristic features of their squareness, the arrangement of their stages, and the rich and boldly projecting cornices which crown each storey, make them a type of tower unknown in the romanesque architecture of Italy outside Rome or its immediate precincts. They were built at first solely for the purposes of utility, and such slight decorative features as they possess, such as the cornices and window openings, were the result of the adaptation by their builders of the modes of construction they found in the ruined edifices around them. The objects for which they were built were two-fold; first to form a stronghold for the protection of the treasure of the church in the times of disorder which so frequently disturbed the city, and, second, to provide a suitable place for hanging the church bells. From an early date, however, some attempt at embellishment, beyond the constructional decoration of the cornices, was made, as is implied in the description of the overlaying of the bell-tower of S. Peter's with gold and silver; but whatever the nature of this early ornamentation may have been, no remains of it have survived to this day. The remains of decoration which still form part of the existing campanili are mainly constructional, as but few portions

[6] 'Le due nuove campane di Campidoglio,' by Francesco Cancellieri; also 'Le Chiese di Roma,' by Mariano Armellini.

of the plating with which they were, in part at least, encrusted still adhere to their crumbling walls. The structural marble decorations consist of the little corbels forming the principal part

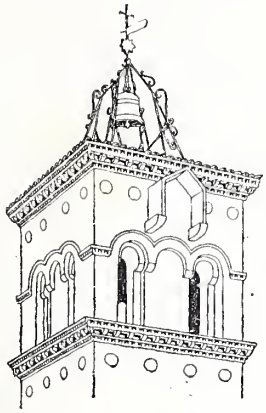


FIG. 3. S. MARIA IN TRASTEVERE, ROME

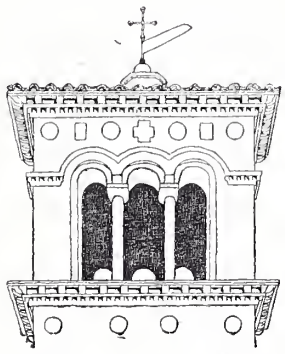


FIG. 11. S. PUDENZIANA, ROME

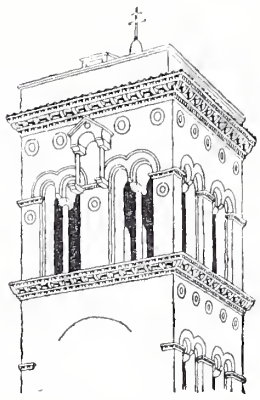


FIG. 2. S. CROCE IN GERUSALEMME, ROME

of the cornices, which were once used in a similar way in the brick cornices of the later imperial buildings, and may still be seen on the remains of the Thermae of Diocletian; and of the columns placed between the window openings of the upper stages. These latter were of white marble taken from the ruins of ancient buildings, and selected mainly for their decorative effect. Thus we find that Leo IV used a little column on which was a Greek inscription to Serapis for the adornment of a window in the campanile of S. Peter's;[7] and the fluted shafts in the tower of S. Maria in Cosmedin and the spirally decorated shafts of those of S. Giovanni Laterano are similar examples of such use.

The niches which appear on a few of the towers must also be classed with the constructional oramentation, since they are also formed of ancient marble corbels and shafts. They were intended as protections or shrines, not for statues as is generally supposed, since there is neither ledge nor corbel on which a figure could be placed, but for pictures, painted or in mosaic, of the Blessed Virgin. These niches are found on the towers of SS. Giovanni e Paolo (fig. 1), S. Croce in Gerusalemme (fig. 2), S. Maria in Trastevere (fig. 3), and S. Francesca Romana, once S. Maria Nuova (fig. 4), which has two. The paintings and mosaics have all disappeared from them except from that of S. Maria in Trastevere, where in a niche of a peculiar form is a much faded mosaic of the *Madonna and Child* dating perhaps from the time of Eugenius III.

Of the applied or encrusted decorations there are two kinds, the one consisting of discs or slabs of marble or porphyry, and the other of *bacini* or roundels of majolica; of these the latter appear not only to have been the first to be used but to have continued in use until the period when mediaeval gave place to Renaissance architecture.

When first the idea of employing such a mode of decoration sprang into existence cannot be determined, but the suggestion made by Fortnum[8] that it was due to the use of inlaid stones and enamelled discs in goldsmiths' work seems borne out by the overlaying of S. Peter's bell-tower with silver and gold. The use of *bacini* as a decoration seems to have occurred first at Pisa in the eleventh century, or perhaps still earlier at Pesaro, where pottery works were being carried on in the time of Theodoric.[9] There is nothing to show when first they were placed on the Roman campanili, but it seems pretty clear from the evidence of the buildings themselves that they were an afterthought, since no place was formed constructively to receive them on the face of the walls; and where they have been let into the brickwork it has only

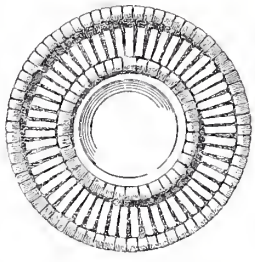


FIG. 9. ROUNDEL FROM S. MARIA MAGGIORE, ROME

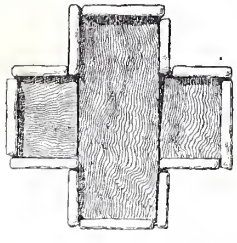


FIG. 10. CROSS FROM S. FRANCESCA ROMANA ROME

been roughly cut away to form a sinking, as in the case of the disc under the niche on the tower of

[7] Gregorovius.

[8] 'A Descriptive Catalogue of the Majolica, etc., at South Kensington,' C. D. E. Fortnum.

[9] 'Archaeologia,' XLII. Notes on *bacini*.

SS. Giovanni e Paolo. These *bacini* are of two sorts; the earlier in point of date are such as those on the towers of S. Francesca Romana and SS. Giovanni e Paolo, which are enamelled dishes of varying designs, and the later ones are merely roundels of glazed terra cotta, frequently set in rings of glazed brickwork, as at S. Maria Maggiore. The four examples which we illustrate of the former class (figs. 5 to 8) seem to be covered with a lead glaze and tinted yellow, brown and green in flow colours not unlike some late productions of the Wedgwood factories. The effect of them in the sunlight is most brilliant; but the metallic iridescence which they show seems to be due to the decomposition of the glaze which has taken place in the lapse of years. They do not appear to have been specially made for the positions they occupy, except perhaps in the case of one dish, of which we give an illustration (fig. 5), which shows in a pattern of indigo on an apple-green ground the sword and crown of martyrdom symbolic of the saints on whose church it appears. The later roundels are slightly hollowed discs generally glazed in a green colour, set sometimes in a ring of plain brickwork as at S. Croce in Gerusalemme and SS. Rufina e Seconda, and would seem to be of the same date as the restored or rebuilt towers to which they are attached. Those on the tall bell-tower of S. Maria Maggiore (fig. 9), which is of late date and differs from the normal type of Roman campanili, are properly set into the brickwork, much of which is coloured and glazed, and evidently formed part of the original construction of the tower.

Sometimes in association with the *bacini*, but more generally by themselves, thin slabs of marble and porphyry were employed as an encrusted ornament. The supply of such material in Rome was practically inexhaustible, and early in the eleventh century a school of marble masons sprang up in the city who developed the mosaic art till it came to perfection in the hands of Vassilectus and the Cosimati. These slabs were of various shapes, such as circular and oblong, and sometimes in the form of crosses, formed perhaps as the material in hand permitted, and they seem to have been affixed to the towers without much regard for symmetry. Generally they are merely placed on the face of the brickwork, but frequently the edges were guarded by a projecting rim of tiles as shown by the porphyry cross on S. Francesca Romana, of which we give an illustration (fig. 10).

When complete, these decorations of marble and majolica must have presented a happy and even brilliant effect. But they are now fast disappearing; and though, as in the case of S. Pudenziana (fig. 11), some attempts have been made to replace the marbles, most of the towers present but a forlorn appearance, scarred with the patches and empty settings from whence their ornaments have fallen.

HANS WYDYZ THE ELDER

BY Dr. RUDOLF F. BURCKHARDT

IN the Historisches Museum at Basel there is a gem of German modelling on a small scale, a little boxwood group of *Adam and Eve* (plate 1), from the Amerbach collection.

The figures—each about 6 in. in height[2]—both stand on small blocks, the surface of which is made by means of fine incisions to give the impression of grass. Upon each of these little grass plots, between the feet of the figures, is inscribed a letter—in the case of Adam an H and in that of Eve a W—without doubt the initials of the artist. These small blocks are set in a larger block of lime wood, which is treated as broken-up, rocky ground. Above, on the left, a tree trunk is introduced. It is characterized distinctly, by flat, irregularly carved grooves, as an upward climbing growth. The trunk is forked at about the height of Adam's neck. The serpent's head[3] lies over this fork, its body hanging perpendicularly, so that the skin takes on fine cross folds.

Behind the back of Adam, Eve has reached for the apple. She holds it grasped in her outstretched right hand, whilst she stands firmly planted on the right side of the pedestal, almost full face, with the upper part of her body bent back, and inclines her charming little head, with its wonderful softly waving masses of hair, to the left towards Adam, and smiles at him. She rests her left hand on her hip.

Adam, too, stands firmly planted on both feet, but the artist has given tension to his figure by placing his left foot at right angles to his right. The forward bend of his body increases this tension, which reaches its full expression in the turn of his head sideways towards Eve. His right hand hangs down, holding an apple, while the raised left[4] hand emphasizes the passionate words which his open mouth seems to whisper.

[1] Translated by L. I. Armstrong.
[2] Adam is 6 in. high; Eve is 5⅞ in. high.
[3] The head of the serpent is broken off.

[4] The left arm has been broken at the elbow, and mended later, roughly though correctly. The finger-tips of the hand are broken off. They probably held an apple, something like the Eve of Meit.



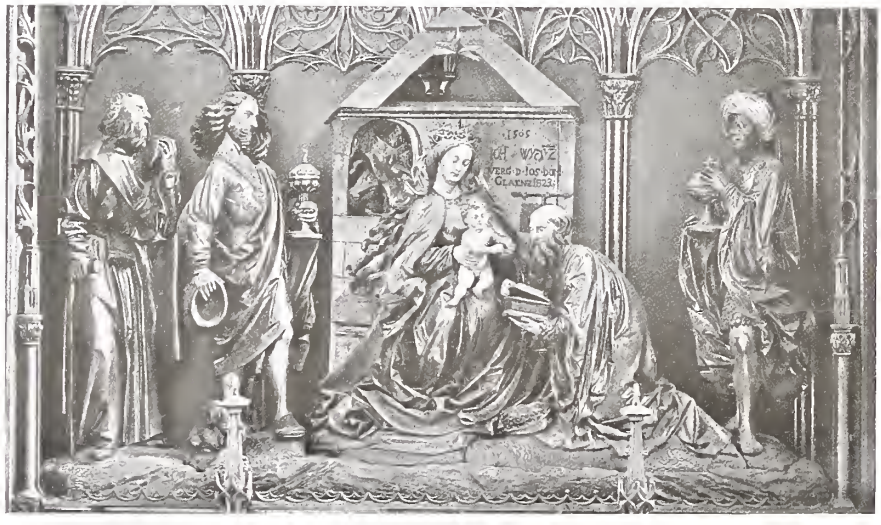
ADAM AND EVE. BOXWOOD, ABOUT 6 INCHES HIGH
IN THE HISTORISCHES MUSEUM, BASEL



EVE: SIDE VIEW. ABOUT 6 INCHES HIGH
IN THE HISTORISCHES MUSEUM, BASEL



THE MARTYRDOM OF ST. SEBASTIAN. BOXWOOD, ABOUT $7\frac{1}{4}$ INCHES HIGH
IN THE KAISER FRIEDRICH MUSEUM, BERLIN



THE ADORATION. A.D. 1505. WOOD, HALF LIFE-SIZE
IN THE CATHEDRAL, FREIBURG IN BREISGAU

Every one will admit that the group is a German work, dating from the beginning of the sixteenth century. Every one, too, on seeing the group, will be involuntarily reminded of the boxwood statuettes of Adam and Eve by Konrad Meit of Worms at Gotha.

Both artists show a reckless naturalism and a similar keenness in the observation and representation of nature.[5] Both omit the fig-leaves, although it was customary to give them in the current art of the period. Our master copies the female model exactly as it appeared before him, in the easiest possible attitude, with the feet at right angles to each other, and the upper part of the body bent backward, an attitude common in the art of that time.

In the male model he does not even slur over a defect, the projecting joint of one of the toes of the left foot—the signature, as it were, of a perfectly faithful imitation of the model.

Otherwise, however, the two masters are utterly different. Even in their choice of models, they show an interest in opposite kinds of figures. Meit likes a fleshy figure with fat legs, broad hips, narrow shoulders, round head, and soft curves in the movements of the joints. Our master chooses a spare, muscular body; he makes the joints stand out, and throws the limbs into abrupt, angular positions. Even though in his modelling of Eve he betrays a delicate sense of the lustre of the skin, what attracts him above all else as a factor in expression is the play of the muscles beneath the skin, which in Meit are covered by a layer of fat.

It is, however, in their composition that their different temperaments are fully revealed. Meit carves two quiet figures, loosely connected by gentle gestures, giving in spite of their smallness an impression of size, and carried out in the modelling with wonderful velvety softness. Our master makes his figures formal and not nearly so finished in their modelling; but genuine passion combines them into a single group. At the same time he shows, like Meit, a great sense of beauty, a thing as a rule not often united with the impulse to expression and with reckless naturalism. This is shown even in the curly head of Adam, but above all in the charming little head of Eve, with the coiffure not to be found in the German plastic art of that period (plate 1). Parted in the middle, the hair falls down the back in a soft, only slightly waved mass, from both sides of the temples, covering the upper part of the ears. At the top of the brow a ribbon is placed round the head, fastened at the back by a fourfold twist, above which part of the hair is taken up and waves upwards in a lightly curling mass, ennobling the outline of the head, while below it the hair falls in two parted masses down the back, towards the left, following the movement of the head.

If Meit's treatment of the body and his velvety modelling declare him a genuine native of the Lower Rhine, the characteristics described above point to the Upper Rhine as the home of our master.

Since so small a boxwood group is very fragile, and since also it belonged to the Amerbach collection, we may safely assume that it was made at Basel. A lucky chance led also to the interpretation of the initials H.W.

In the cathedral of Freiburg in Breisgau, a few hours from Basel, there stands on the left as one enters the choir a carved altar with the *Adoration of the Three Kings* in half life-size modelling in the round (plate 2). In the middle, in front of the manger, sits the Madonna on a bench. She holds out the naked Child towards the old king, who is kneeling on the ground on the right, whilst from the left the second king approaches, with a dachshund at his feet. Behind the group stands Joseph, who is balanced by the young Moorish prince on the extreme right. The hair and flesh are coloured after nature, and the garments are gilded.

The movement of the bodies, especially that of the king on the left; the turn of the heads, especially that of Joseph; the lovely face of the Madonna, and the treatment of the ground, all remind one immediately of the Adam and Eve group. An inscription high up on the right of the manger proved the connexion. It runs: '1505 I O H. WYDYZ,' the H and the W being carved exactly as in the *Adam and Eve*. Further investigation elicited the fact that the altar comes from the chapel of the Baslerhof near the Kaiserstrasse at Freiburg in Breisgau.[6] The Basel chapter had bought this house in 1590 from the Sturzel family, and had settled in it with the property which the Basel Council had not confiscated and which had not been destroyed by the iconoclasts. Thus this altar of Hans Wydyz has also a special historical value as one of the few works which were not the victims of the Basel iconoclasm.

Beneath the signature of Wydyz is written: 'Verg. d 105 Dom. Glaenz. 1823,' that is: 'gilded by T. D. Glaenz.' The process, however, did not stop at gilding only, but implies thorough restoration. The background is certainly new; but the most important thing, the group of the Adoration, and the artist's inscriptions are without doubt quite intact.

The baldacchino which overarches the *Adoration*

[5] Reproduced in the 'Jahrbuch d. K. Preuss Kunstsammlung,' 1901 (p. viii), considered by Bode to date from 1510.

[6] The assumption that the altar comes from Basel is strengthened by the wings, entirely decayed, which are in the charge of the custodian of the cathedral. Outside on the left, Peter; on the right, Paul; inside on the left, the Emperor Henry, with a good picture of the Basler Münster, the Pfalz, and the Rhine enlivened by ships; on the right, St. Pantalus. The painting, or the painting-over in the manner of Bock is dated 1601.

is crowned by three wooden figures, *Christ between Mary and John*. I reproduce the figure of Christ (plate 3), not on account of its artistic quality, but because it permits a small, nobly formed crucifix in the Basel historical museum, also from the Amerbach collection, to be ascribed to Hans Wydyz. The risen Christ, with both hands lifted in benediction, has the same type of face, the same treatment of the hair, as the kings in the *Adoration*.

The treatment of the body shows a striking resemblance to that of the Adam (plate 1); the feet, the shape of the knees, the three horizontal folds on the belly, and the chest formation are the same, though the Christ is more roughly shaped, larger, and meant to be looked at from below. At any rate, the Christ is also the work of Wydyz. If we now compare this figure with our *Christ Crucified* (plate 3), we may ascribe this also to Wydyz. Both show the same type of face, the same straight, longish nose, the same shaped beard, the same treatment of the hair, the same crown of thorns. Similarities are also shown in the loin cloth with frilled border. The prominent chest, the belly and the knees are modelled quite differently because of the entirely different movement, the strained hanging position. Perhaps, too, the Crucifix is a rather more mature work. In any case, it belongs to the noblest small scale sculptures of the time. The figure gains still further interest from the two unfinished pieces from the same hand and the same origin, which throw a new light on the creation of a small sculpture of this kind, and give pleasure to every artist and lover of art (plate 3).

These three works of Wydyz—the *Adoration*, the *Adam and Eve*, and the *Christ Crucified*—belong to the same plane of development. The *Adoration* is of 1505, the *Adam and Eve* more or less contemporary with it, the *Christ Crucified* probably a little later. These works surely originated at Basel. It is probable that several other works of Wydyz were destroyed by the iconoclasts. In the State archives, where Dr. Rudolf Wackernagel was so kind as to make inquiries, no further trace of Wydyz was to be found. Up to the present I have not been able to determine any artistic connexion with Hans Weidiz of Strasburg, the so-called Petrarch master. For that reason I call the Wydyz who was working at Basel in 1505 Hans Wydyz the Elder.

A later work, showing a much more mature style, can be pointed out in the almost equally large boxwood group of the *Martyrdom of St. Sebastian*[7] (plate 2) in the Kaiser Friedrich Museum at Berlin.

In the middle of a low pedestal, which is treated as rocky ground of slaty cleavage, stands Sebastian ($7\frac{1}{5}$ inches high), bound to a tree trunk. On the left is an archer (6 inches high), a Czech with a bald skull and a long moustache, wearing a leather collar and a long undergarment with hanging sleeves; on the right a warrior (6 inches high) in a coat of mail and puffed and slashed doublet sleeves, with his plumed hat on his back. Both wear broad-toed (bull-nose) shoes.

The movement of the group begins on the left, in the archer. The artist has represented him after the string has been loosed and the arrow has flown. He still holds his hand level with his right shoulder; his two fingers still remain just as they were when they let the string fly. He still holds his left arm stiffly stretched out, but his fingers have gripped the bow more tightly to meet the shock of the loosened string; and now that the arrow has been shot, head and shoulders have fallen back into full face instead of profile. An echo of this is found in the billowing folds of the long garment. The Czech, like a born archer, has fulfilled his function in a cool, matter-of-fact way, and the slightly fluttering hanging sleeves give a certain *grandezza* to the movement.

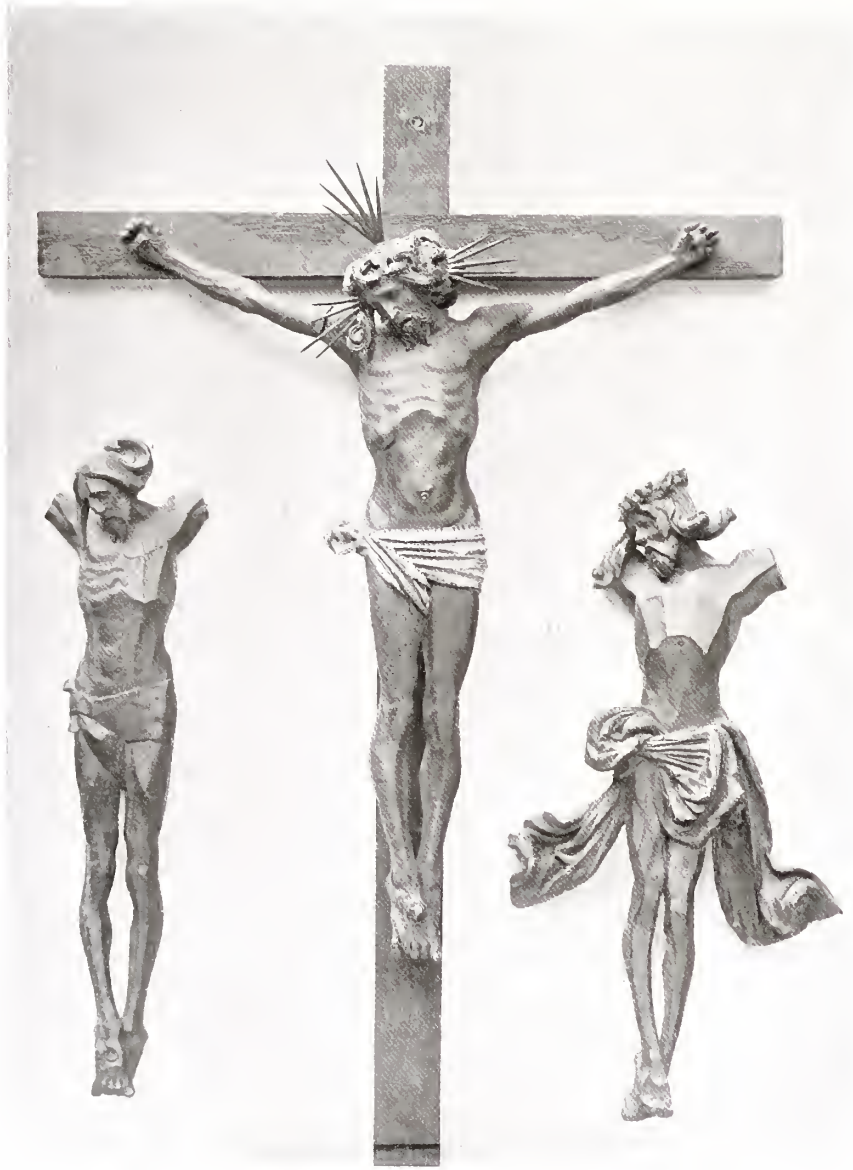
His arrow has pierced the neck of Sebastian. Shuddering with pain, the martyr turns his head up and away from his tormentor with a wild jerk which tosses his long hair upwards. He plants his left foot firmly on the ground and strives to raise the upper part of his body. But he is tightly pinioned, and in poignant contrast to the impotent straining upward of the body, the voluminous loin cloth glides freely in manifold twists down to the ground on the right.

On the right stands the warrior, full face, with his head only turned towards Sebastian. His playfully raised hand seems to emphasize his words of mockery. He is a figure of slight importance in the execution, chosen only to balance that of the archer; yet a subtle choice, for as regards the general impression both the side figures are of equal value, with their free, lively outline making a striking contrast to the bound form of the prisoner.

A comparison of the *Adam* and the *Sebastian* indicates that the Basel and Berlin groups are from the same hand. Both show the same type of head, both in the form of the skull and in details such as the chin, the mouth, the nose, the setting of the eye, and the curly hair. Both show the same build of body, the same emphasis of the muscles, the same impulse to movement and the same turn of the neck.

The same hand is further fully indicated by details which could hardly be found represented with such similarity even in artists of the same school and the same temperament: the treatment of the curls radiating from the crown, the formation of the nipples, the carefully executed hairs which in the figure of Sebastian are visible even

[7] Bought in 1904 as the work of a Ratisbon master, computed to date from 1525.



CHRIST CRUCIFIED. BOXWOOD, 8 INCHES HIGH
IN THE HISTORISCHES MUSEUM, BASEL



CHRIST BLESSING. WOOD, HALF LIFE SIZE
IN THE CATHEDRAL, FREIBURG IN BREISGAU

above the loin cloth, the laborious imitation of the veins in hand and leg, and last, the fine parallel cross-folds of the skin, produced at knee and heel by the straining of the leg.

The *Sebastian*, of course, is a much more mature work. Both the leg which supports the body and that which is bent backward are definitely modelled throughout. The movement of the body betrays the study of Italian works of art. The modelling is much richer, although subordinated to the general movement.

If we place the Basel group at 1505, the *Sebastian* probably dates from about twenty years later. A more definite date cannot be assigned it in the present conditions of our scanty knowledge of German plastic art of the sixteenth century. Similar costumes are found until the close of the forties.

Related to the *Sebastian* is the *Crucifixion* (this was already recognized on the occasion of the Dusseldorf Exhibition in 1902[8]); the slightly bronzed boxwood group of *Christ Between the Thieves*, owned by Herr W. Clemens of Munich (reproduced in the 'Zeitschrift für christliche Kunst,' 1902, p. 373), and the figures of *Mary and John*, owned by Frau Reichenheim of Berlin (reproduced in 'Renaissance Ausstellung,' Berlin, 1898, p. 62). As in the *Sebastian*, the principal figure, that of Christ (7 in. high), is larger than the side figures of the thieves (6 in. high); the modelling of the body is of similar development; the treatment of the hair, the formation of the nipples and of the parallel folds in the skin is just the same. The crosses of the thieves should be placed slanting towards the cross of Christ, not as shown in the reproduction, in a parallel line. Only thus is value given to the painfully agitated bodies of the thieves in full contrast to the Christ, whose quiet solemnity is strikingly impressive: His nobly shaped head droops, for His sufferings are over.

The style of both of these late works of Hans Wydyz the Elder, particularly in the freely fluttering robes, is so absolutely that of Central Bavaria[9] that we may safely place his later activity there.

We have now tried to arrange in order a few works of the till now unknown Hans Wydyz the Elder. The *Adam and Eve* and the *Sebastian*, up till now the known masterpieces of the earlier and later period of Wydyz, we have endeavoured to make especially familiar to the reader by means of detailed description, in the hope that this essay may incite collectors and directors of museums to search amongst their treasures for further works of Hans Wydyz the Elder.

These small boxwood groups, which were probably made for the pure pleasure of the artist and not to order, often reveal a capacity for expression, a nobility of conception, and a beauty of form, joined to a quality of modelling which we rarely find in the same perfection in large works. This small scale modelling belongs to the most beautiful and original creations of German art.

[8] Friedländer and Voege kindly called my attention to this.

[9] Compare the saints of the Frauenkirche at Munich Christopher, Rasso and George in wood, painted about 1540 (Reproduced in 'Kunstdenkmale des Konigreichs Bayern' Vol. I, Plate 142, Munich 'Jahrbuch der bildenden Kunst,' I, page 124), and the *Lamentation over Christ* by Hans Leinberger, (Munich 'Jahrbuch der bildenden Kunst' I, page 116). The figures by Lorg Hering in Eichstatt also show the same swirling drapery.

EGYPT AND THE CERAMIC ART OF THE NEARER EAST

BY A. J. BUTLER, D.Litt.

THE collection of Persian, Rhodian and Damascus ware at the Burlington Fine Arts Club is probably the finest of its kind ever got together from private sources. One feels the exhibition to be a place rather for enthusiasm than for criticism, so sumptuous and splendid is the array of choice pieces, so charming their variety of colour, design and technique. But the monotony with which most of the objects are labelled 'thirteenth century' or 'sixteenth century' suggests some historical problems to which criticism may well be directed; and I propose here, after a short notice of particular specimens, to deal, however imperfectly, with some of those questions which students in this branch of art are bound to raise—questions mainly concerning the origin of the various types exhibited and the dates at which the several manufactures flourished.

Mr. Read, in his able and lucid introduction to the catalogue, shows how far the study of the subject has advanced, and how much remains to be accomplished. Dated pieces on which to base a chronology of the art are lamentably few, and where this is the case the temptation to generalize from them is great. Broadly speaking, the catalogue classifies early Persian tiles and vessels as thirteenth century, later Persian as seventeenth century, and Rhodian and Damascus ware as sixteenth century. So great is Mr. Read's authority that to differ from him is a presumption which nothing but a real desire to further inquiry can extenuate. But it seems hard to believe, for example, that the two albarelli (Nos. 6 and 10 in Case A) are of the same date as Nos. 1 and 4, from which they differ in body, in glaze, in style,

in tone—indeed, in almost every particular. What is the evidence for putting these pieces alike in the thirteenth century? Would it not be safer to put Nos. 6 and 10 down as sixteenth century, and Nos. 1 and 4 as eleventh or twelfth century—the turquoise glaze and still-black ornament recalling the early pottery of Fustat? Again, is it quite certain that the brilliant ruby lustre shown in D 9 is as late as seventeenth century, when there appears to be very little lustre, except the familiar copper lustre, in any of the Persian ware here dated between the thirteenth and the seventeenth centuries? The jug C 8 proves by inscription that ordinary Persian lustred ware was made in the thirteenth century; Frame No. 7, probably rightly assigned to the fourteenth century, shows a lustre of finer quality, but less brilliant than the ruby lustre; and yet in Frame No. 5 a panel of tiles, showing in drawing and lustre alike the utmost degradation of the art, is called sixteenth century. Such a sequence of dates is surely difficult to follow.

Of the Kutahian ware one specimen is dated 1510 and gives the rule for the chronology of the rest. Kutahian differs from the Damascus ware mainly in its avoidance of all colours but blue. Among the Damascus work in Case H the mosque lamp, No. 2, seems strangely called 'Rhodian sixteenth century,' when it has none of the characteristic sealing-wax red of Rhodian, and looks like seventeenth-century work of Damascus, whence indeed it came. So the Frames Nos. 17 and 18 are impartially labelled sixteenth century, while in fact both are clearly decadent work—bad alike in drawing and in colouring, and probably two centuries later. Indeed, these two pieces are so poor that they can have no *raison d'être* in the exhibition, unless they are meant by contrast of style and date to illustrate the decline of the art from its supposed sixteenth century meridian. The contrast is indeed remarkable: for nothing could be finer than the large Damascus bowls over Cases I to K, and the superb array of dishes, mainly lent by Mr. Godman, within the cases. These may all with confidence be assigned to the fifteenth or sixteenth century; but when one comes to Case L and finds that the two jugs and dish (Nos. 6, 7, 8), with their designs painted in black under a brilliant turquoise glaze, are equally assigned to the sixteenth century, one may fairly ask whether any comparison with dated pieces of the ordinary Damascus style and colouring can justify the assignment to the same period of ware so totally dissimilar and so strongly impressed with a much more ancient tradition.

Similarly in the Rhodian section—by no means the least fascinating in this wonderful collection—it is disappointing to find that every piece of Rhodian ware is classed as sixteenth century, with the solitary exception of No. 4, Case S, which is put down as seventeenth century, and which by its exceedingly poor quality might be considerably later. No doubt the difficulty of dating these specimens is very great. Literary evidence on the subject there is none: and the general label of 'sixteenth century' stands only in virtue of the two facts that some few Rhodian jugs are mounted in silver which bears an Elizabethan hall-mark, and that the general style and artistic excellence of the work assign it to the same period as the dated Damascus work. Thus the conventional date of Rhodian ware hangs upon a somewhat slender thread; but that the name is rightly given need no longer be questioned. Kilns certainly existed at Lindus, in Rhodes; and I can confirm the statement that the late Professor Middleton had visited the spot, and had found there fragments and wasters clearly proving the manufacture of Rhodian ware on that site. But this beautiful art cannot have arisen in sudden splendour in the sixteenth century. It must have had definite artistic antecedents, were they only known; and it is very improbable that it was confined by the limits of that short period to which its products are commonly assigned.

But these detailed criticisms and pious—or perhaps impious—opinions cannot be said to advance matters much. It remains to be seen whether something can be put forward a little more constructive, a little more tending to correlate the various forms of ceramic art in which the genius of Muslim craftsmen found expression. Historical documents bearing on the subject are, as Mr. Henry Wallis said in reference to the previous Burlington Fine Arts Club exhibition, almost entirely wanting; but I think Mr. Read's statement, that the last twenty years have added nothing to our knowledge in this respect, may be somewhat qualified. If no new documents have been discovered, some of the authorities have at least been made more accessible to research: and a certain amount of fresh evidence—scanty and sometimes dim, yet substantial, evidence—is available. It is true that this evidence relates mainly to a section of oriental pottery scarcely represented in this exhibition—viz., pottery with a provenance definitely Egyptian. Indeed, it is quite curious how little Egyptian influence is recognized either in the introduction to the catalogue or in the classification of specimens. But I venture to think that the clue to much that is called Persian and Syrian and Moorish is to be found ultimately in Egypt—that, in fact, Egypt was the centre from which there spread over the Nearer East the art of decorating faience, first with beautiful coloured glazes and enamels, and then with brilliant changing lustre, and the art of decorating wall surfaces with glazed and painted tiles.

No argument is needed to prove that for many centuries before our era the potters of Ancient Egypt adorned their wares with glazes and enamels of great beauty and varied colour. Our

museums teem with specimens, some of which have scarcely suffered at all from time. The oxides of copper, iron, cobalt and manganese were in familiar use for making colours, among which blues and greens of many charming shades are most in evidence. Now, it is a long way from 1500 or 2000 B.C. to 1500 A.D., and something more than a resemblance between the ancient Egyptian coloured glazes and those of Damascus must be proved to establish any real connexion between them. Well, it can be shown that there is the most extraordinary likeness also in some of the designs. I have already referred to the fine and rare specimens in Case L, Nos. 6, 7, and 8, with their turquoise blue glaze and black ornamentation. These might almost have been made in Egypt three thousand years before the 'sixteenth century.' But there is an even more remarkable coincidence as regards design. In Case H, No. 5, may be seen a very beautiful jug which, though coloured in purely Damascus style, has the ground covered by a pattern of scale-work in black varied with formal rosettes. That this mode of decoration comes by direct tradition from Pharaonic potters is beyond doubt: precisely the same combination of scale-work and rosettes occurs in twentieth dynasty blue ware, of which an example found at Abydos in Egypt may be seen in the Ashmolean Museum.

So with the wall-tiles which have come to be known as Damascan. Their prototype was the enamelled earthenware plaques or slabs used under the eighteenth and nineteenth dynasties in Egypt for wall decoration. Those found at the palace of Rameses III were slightly modelled in relief and covered with coloured enamel; or the ground was covered with various bits of enamel pieced together and fused in the fire; or, again, the tiles were coated with white slip, then painted in colours and glazed over. How long the use of wall-tiles continued in Ancient Egypt we do not know—probably until it was driven out in favour of coloured marbles in the Ptolemaic and Roman period, by the *opus sectile* and *opus Alexandrinum* which lasted long into the Muslim times. But though the fashion changed, there is not the smallest reason for thinking that the art of enamelling faience in colours with beautiful glazes decayed or perished. On the contrary, skill in pottery and glasswork developed, and in Roman times attained to great perfection. The myrrhine vases of Egypt were famous, and the delicacy of the glass enamels then made is matchless—for instance, the glass plaques, resembling miniature tiles, and showing inlay of the finest workmanship in gold and colours, which have been found at Bahnasah. But the record of the existence of glass-works and of their fame in Roman times is, as the Arabs say, 'independent of mention': it is historic.

Nor can it be thought for a moment that when the Arab conquest came, all the traditional arts of Egypt were swept away. The country was cut off from the Roman Empire, and the conquerors were neither literary nor artistic by training. But while it is certain that the Arabs brought no arts into Egypt, it is no less certain that the ordinary skilled crafts of the country went on as before. Moreover, the Arabs not only encouraged the fine arts, but also by slowly absorbing into their own life and religion most of the industrial classes, and by educating their own innate artistic sense, they developed a method and style of their own, and attained a pre-eminence in some branches of art to which this exhibition is witness.

There was, then, a continuous historic evolution of art in Egypt from Pharaonic times to the middle ages. It is true that for some few centuries after the conquest no Arab records were written, or none have been preserved, which can be quoted in direct reference to ceramic art; but the works of Walid, of Mansur, the founder of Baghdad, of Harûn al Rashîd, Mamûn, Tulûn, and Khamarawîyah, contain a sufficient history of artistic progress in the eighth and ninth centuries—a witness carried on by the mosques of Al Azhar and Hakim in Cairo into the tenth century. In the eleventh century we have the strongest documentary evidence that the arts—in particular textiles and ceramics—had attained a splendour in Egypt unrivalled elsewhere. It is therefore certain that there was no gap or break in the artistic history of Egypt: that from Pharaonic art to Ptolemaic, from Ptolemaic to Roman, and from Roman to Mohammedan, the chain is complete.

This brings us, then, to the well-known diary of the Persian traveller Nâsir-i-Khusrau, who visited Old Cairo or Fustât in 1047 A.D. Both Mr. Read, in his introduction, and Mr. Hobson, in a recent article in this magazine, have referred to the passage in which the diary mentions the singularly advanced and beautiful faience made in Fustât at that date; but, although Mr. Hobson more justly appreciates the significance of the passage, I think its full importance has not yet been recognized. What Nâsir-i-Khusrau says is that he saw made in Cairo (I use the term for convenience) pottery of every kind, 'so fine and diaphanous that through the vessel may be seen the hand that holds it.' All sorts of vessels, he repeats, were made of this ware—bowls, cups, dishes, etc. In this description Mr. Read does see reason for tracing the origin of the translucent 'rice-grain' ware of Persia to Egypt; it is, however, difficult to believe that Nâsir-i-Khusrau refers *only* to that very special type, though it happens to be the only one surviving which corresponds to the description. But Mr. Read does not proceed with the quotation from the diary, which goes on to say that the potters decorated their ware with iridescent lustre which resembled the shot silk

fabric called *bukalimun*, which changed hue as the light fell on the surface. This is a statement of transcendent interest. Nâsir-i-Khusrau was a most cultivated person, as his diary shows—he even took a part of his library with him to Cairo—and in particular he had a keen eye to artistic beauty or rarity. More than this, he had at least a fair knowledge of oriental faience—*i.e.*, knew not only the ware of Persia and Syria, but also that of China. The proof is that, speaking of a very beautiful marble vase which he saw at Caesarea, he likens it to 'Chinese porcelain.' Now, in all his travels he had seen nothing like this lustre decoration. To describe it, indeed, he has recourse to a comparison with a unique Egyptian textile called *bukalimun* or 'chameleon fabric,' as one might say. Of this fabric he himself writes: 'At Tinnis and nowhere else in the world they make the stuff called *bukalimun*, the colour of which changes every hour of the day; it is exported to countries of the east and of the west.'[1] It was at Tinnis, too, that the Sultan's looms produced a linen so fine that 'it is neither given nor sold,' and the ruler of Persia had an agent waiting there for years prepared to buy a complete robe at the price of £10,000, but in vain. I may add that the diary further states that the fine woollen stuffs worn in Persia are made in Upper Egypt; and at Siut Nâsir-i-Khusrau describes a piece of such stuff as 'finer than anything in Persia, as fine as silk';[2] and finally he alleges that if he were to tell of the general wealth and splendour of life in Cairo he would not be believed in Persia.

Here, then, is the clearest admission by a Persian eye-witness not merely of the supremacy of the textile and ceramic arts in Egypt in the eleventh century, but of the manufacture of most beautiful products by processes elsewhere unknown. If such testimony can be rejected, no evidence is of any value; if it is not rejected, then it follows that the art of painting in lustre had its origin in Egypt, and not in Persia, and that, at whatever period it began, it had reached to great perfection before the middle of the eleventh century, but had not then spread northward to Syria or westward to Kairuan, to which Nâsir-i-Khusrau's travels extended. It is, however, highly probable that the art was introduced into Persia in the late eleventh or early twelfth century—possibly workers were sent from Old Cairo even before the great fire which caused its first destruction. And it is curious to note that the animal painting and figure painting which often differentiates Persian from Egyptian design in pottery was certainly found in Cairene art at the time of Nâsir-i-Khusrau's visit; for, speaking of the golden throne of the Sultan, he says that it was adorned 'with hunting scenes, men galloping horses, and finely written inscriptions'—just, in fact, in what would now be called the Persian manner. The truth is that up to the eleventh century the Muslims of Egypt had not that dislike of portraying human and animal figures which they afterwards displayed. But, granted that painting in lustre spread from Cairo to Persia, it is equally certain that it spread westward to Spain. In both countries it produced results of very varied beauty. That the Persian lustre was of many types is proved by this exhibition: for although the coppery lustre of the well-known star-shaped tiles is the most familiar kind, yet Nâsir-i-Khusrau's *bukalimun* is irresistibly recalled by the 'intense blue and ruby lustre' of the vases in Case F, No. 10, and D, No. 9—vases which I have already said seem dated much too late as 'seventeenth century.' But precisely the same variations are found in Moorish lustre work. For although there is a predominant type of lustre, not unlike the Persian, in the well-known Hispano-Moresque ware, and this type has a somewhat monotonous sameness, yet there is also a less known type of lustre with the most beautiful bronze-green, ruby, purple and gold hues—again recalling *bukalimun*. I do not know of any Spanish vases or vessels lustred with this varied brilliance; but such colours may be seen in all their richness on the walls of the Casa de Pilatos at Seville—a Moorish building dated about 1600 A.D.—and a few similar tiles are in the Second Mihrāb of the mosque of Cordova dated to the thirteenth century. Thus the art which flourished in Egypt in the eleventh century was well established both in Spain and in Persia by the thirteenth.

So much for lustre work. Coming now to wall tiles, it is not less but more easy to show that this form of architectural decoration, which was of ancient use in Egypt, spread outwards through Syria. For it can be proved conclusively that wall-tiles were manufactured in Cairo in the eleventh century and were thence exported when required for work in Palestine. When Mukaddasi was at Jerusalem in the tenth century, the famous Dome of the Rock was intact, and it is doubtful whether any tile-work existed in it. He says: 'The walls of the mosque for twice the height of a man are faced with variegated marbles, and above this up to the ceiling are mosaics in gold and various colours, showing trees and towns and inscriptions all exquisitely worked.' In 1016 A.D. the Dome fell in owing to an earthquake, and the Fatimite Khalif of Cairo had it rebuilt, the work taking five years—1022 to 1027. This fact is recorded by two inscriptions, one of which is on the tile-work and, though mutilated, still plainly retains the date A.H. 418, or 1027 A.D. The lettering is yellow on the dark-green ground

[1] 'Nâsir-i-Khusrau,' tr. C. Schefer, p. 111. Tinnis was a town upon an island in what is now Lake Menzaleh.
[2] Id., p. 173.

of the enamelled tiles.[3] The same earthquake overthrew part of the Aksâ mosque adjoining on the Haram area, and this damage also was repaired by the same Khalif, Adh Dhâhir, at the same time. Now Ali of Herat, who visited the place in 1173, gives this Aksâ inscription in full. Though not on tiles, but 'done all over with mosaics of gold,' it expressly records that the work was executed by 'Abdullah, son of Hasan, the decorator, native of Cairo.'[4] It can scarcely be questioned that the same decorator superintended the tile-work done at the same time under order from the same Khalif. Here, then, we get both tile-work and mosaics ordered by the Sultan from Egypt and executed by a Cairene artist. This was twenty years before Nâsir's visit to Cairo. But apparently Nâsir himself alludes to the tile-work at the Dome of the Rock when he says that the wall of the dome above the pillars is 'decorated with an art so marvellous that there are few things like it'—which would seem to show that he had not seen the same work in Persia. Moreover Nâsir-i-Khusrau, speaking of another part of the Haram area, says: 'Both gateway and halls are adorned with coloured enamels set in plaster, worked into patterns so beautiful that the eye becomes dazzled in contemplating them. Over the gateway is an inscription set in the enamels giving the titles of the Sultan (who is the Fatimite Khalif) of Egypt.'[5] The word here used for enamels is *mina*, which conclusively proves that mosaics are not in question, and that what Nâsir saw was exceedingly beautiful tile decoration, also done by Adh Dhâhir. He also speaks later of the 'mighty dome ornamented with enamel work,' and adds that 'the great Mihrâb is ornamented with enamel work.'[6] That tiles were made in Egypt early in the eleventh century, that they were of such beauty as to form a worthy embellishment of the most splendid buildings in the Muslim world, and that they were novel to the Persian traveller, needs no further proof.

Rather more than a century later Idrisi, writing in 1154, says that the mosque at Damascus is adorned 'with all varieties of gold mosaic work, enamelled tiles and polished marble,'[7] and though the Arabic word *mahkuk* is doubtfully rendered by 'enamelled,' the whole expression is clear. Makrizi tells us that in 1261 A.D., when the Sultan of Egypt, Az Zahir, was again repairing the Dome of the Rock, 'he sent workmen and materials from Cairo';[8] and the Blue Dome of Damascus, which he also records[9] as repaired in 1292, probably derived its name from a covering of blue enamelled tiles. On the minarets of the old mosque at the citadel in Cairo may to this day be seen remains of a similar covering of green tiles, encircled by an inscription in white lettering on a band of blue tiles—work of the same period, or, more precisely, dated 1318 A.D.

From this time onward examples might be multiplied; but I have given enough for my purpose, which was to show that tile-work as we know it arose in Egypt, and that first the use and then the manufacture of tiles passed to Syria on the one side and to Spain on the other. In regard to Persia the case is not so clear. The tenth-century writer Mukaddasi, speaking of the mosque at Samarra on the Tigris above Baghdad says that the walls were covered with enamelled tiles (*mina*).[10] This is strong evidence, and if it can stand alone, which is doubtful, it may point rather to an independent origin for tile-work in Persia than to a connexion with Egypt—perhaps to the survival of ancient Assyrian traditions. But I know of no other literary evidence for this Persian work before the thirteenth century. At that epoch every kind of ceramic art flourished in Persia. Both Mr. Read and Mr. Hobson limit our knowledge of the factories to Rakkah, Rhages (or Ray) and Varamin: but far the most important of all was at Kashan in Jibal. Here, says Yakut, were made the beautiful green bowls[11] which were exported widely: moreover the tiles called *mina* by Mukaddasi became known at least by the thirteenth century as *Kashani*. The green dome over the tomb of Turkhan Khatun at Kirman, dated by an inscription 1242, was covered with these tiles: Ibn Batutah speaks of tiles (Kashani work) at Mashhad Ali in Irak in 1326 and at Tabriz in 1330, and says that the mosque and college at Mashhad in Khurasan had walls covered with *Kashani*.[12] In Syria, Tyre was important even in the twelfth century for the manufacture, as Idrisi says, of those 'long-necked vases of glass and pottery' which are too freely called Persian.

Systematic research—and far more is now possible than has ever been made—may determine more fully the relation of Persian to Egyptian tile-work both in its earlier and in its later stages. I can only claim to have shown some results of

[3] 'Palestine under the Moslems,' by G. Le Strange (1890), p. 125.
[4] Id., p. 102.
[5] Palestine Pilgrim Text Society, vol. iv., p. 29-30.
[6] Id., p. 37.
[7] 'Palestine under the Moslems,' pp. 239-240.
[8] 'Histoire des Sultans Mamlouks,' par E. Quatremère, t. i, p. 140.
[9] Id., t. ii, p. 140.

[10] Mr. Le Strange, in a passage dealing with the mosque of Nishapur at Khurasan, quotes Mukaddasi as saying that 'golden tiles' were used to adorn the main building. But on turning to the original Arabic text I find nothing to justify this expression. The Arabic merely says that in the middle of the courtyard was 'a golden house,' or more strictly a 'gilded' building. As far as I am aware, then, there is but the one single instance from Mukaddasi to establish the use of tiles in Persia in the tenth century.

[11] Nos. 6, 7, 8, in Case L, may be examples of this ware; or possibly they come from Fustat.

[12] See 'Lands of the Eastern Caliphate,' by G. Le Strange, 1905, pp. 385, 55, 209, 306, 307, 309, and 78.

a hasty examination of the written authorities. At any rate it savours of a strange irony that the part played by Egypt in the history of the so-called Persian and Damascan ware is so ill recognized. For if my conclusions are sound, the ceramic art of the Nearer East (including Persia for at least one of its main departments) had its originating source and centre in Egypt: there the art of making fine porcelain arose, the art of enamelling in lustrous colours, and the art of embellishing wall-surfaces with glazed and painted tiles. These arts, moreover, had attained to such splendour at the beginning of the eleventh century in Egypt that they must have been practised there for generations before, and must go back—in the forms now familiar—to at least the tenth century. Even then, if the nomenclature of this faience requires no change, the whole scheme of dating may well be reconsidered, and in particular the attribution of so many specimens to the sixteenth century seems open to question.

A PICTURE BY COROT

THE example of the art of Corot which we are permitted to reproduce by the courtesy of Messrs. Obach and Co. as the frontispiece of this number represents that master in his most intimate and delightful mood. It was formerly in the famous collection of Lord Leighton, who, it will be remembered, was also the owner of the four exquisite decorative panels by Corot which are now among the treasures of Lady Wantage. Corot resembles Claude, from whom he learnt so much, in more than one respect. Those to whom the oil paintings of Claude seem conventional and tedious will always experience a shock of surprise when they make the acquaintance of his drawings and sketches, for there Claude appears, not only as the pioneer of classical landscape, but as the forerunner of Constable, Turner and the Impressionists. The difference between the more ambitious compositions of Corot and his smaller studies is of the same kind, if not perhaps of the same degree. Masterly though the more important paintings of Corot may be, they are seldom free from just that hint of effort, of reliance upon traditional methods of arrangement, which makes them scholarly rather than fresh. Freshness, on the other hand, is the prevalent note in Corot's smaller studies, and among them this *Evening on the Lake* deserves a high place. Nothing can be more delightful than the simplicity of the piece. It is the kind of scene which all of us must have seen a hundred times, but the charm of which few of us could hope to render with any degree of success. Everything depends upon the felicitous concurrence of the tones and masses, which we should consider mere good fortune did we not know how sound and scientific was the practice on which Corot's facility was founded; and upon the lightness of hand and certainty of vision which could lay in the large mass of soft mysterious shadow without hesitation, and could then create behind it this expanse of luminous air and shimmering water. The problem may appear a simple one to those who are accustomed to discuss or to experiment with the complexities of figure painting, but if the landscape painter were called upon to defend his art, apparently so easy, he could at least point out that hardly half a dozen masters in Europe have succeeded in painting landscape perfectly. Corot is one of the fortunate few.

THE COTTAGE, BY F. W. WATTS

THE picture which we reproduce in this number is one of no little interest to students of English landscape. For many years it has hung in the Louvre as a typical example of the work of John Constable, and as such has been copied by many painters of the French school. We remember seeing some years ago at Christie's an excellent version of this picture which appeared to us to be from the hand of the great Daubigny, whose general colour and tone the work so nearly resembles. As Mr. P. M. Turner pointed out in the March number of THE BURLINGTON MAGAZINE, the attribution to Constable can no longer be sustained. There can be no doubt whatever that the picture is a good example of an English artist of much inferior power, who followed closely in Constable's footsteps, and was from 1821 to 1860 a constant exhibitor at the Royal Academy. The list of his seventy-seven exhibits can be consulted in Mr. Graves's catalogue. Even in England the pictures of Frederick W. Watts are still mistaken for those of Constable,[1] but any one who chooses to make a close examination of one or two works by the lesser artist ought never to be mistaken as to

[1] During the last few weeks at least six works by Watts have appeared in the London sale-rooms. Of these one was labelled 'Old Crome'; a second, a large and important work, was sold as a Constable, two more had forged signatures of Constable, while only two were rightly described.



PORTRAIT OF AN UNKNOWN MAN, BY BARTOLOMMEO VENETO
IN THE BORGHESE GALLERY, ROME (*Die Galerien Europas*, No. 10



THE COTTAGE, BY F. W. WATTS. FROM THE PICTURE IN THE LOUVRE, HITHERTO ATTRIBUTED TO CONSTABLE

the difference between them. The colour and general tone of the two artists are often deceptively alike, but when seen closely the work of Watts will be found to be smaller in touch, harder in edge, and more patchy than that of Constable, whose work has always a certain liquidity and 'fatness' of pigment retained from the days when he used to copy Reynolds and Hoppner. Watts paints in oil as if it were water colour: his paint has but little substance and is poor and cold in quality. Constable, by working on a foundation of brown monochrome, retains a certain warmth of tone even when the colours he uses are cool, so that there is a fundamental difference between the two painters which any one accustomed to looking at pictures should at once recognize.

A PORTRAIT BY BARTOLOMMEO VENETO

'BARTOLOMIO mezo Venizian e mezo Cremonese,' as he describes himself on his earliest known picture, is a somewhat shadowy figure. We know almost nothing of his life, and nothing more of his art than we can gather from the few pictures attributed to or signed by him. We may guess that he was born about the year 1480, and was trained in Venice. We know that he was working for Lucrezia Borgia at Ferrara between the years 1506 and 1508, that he had some connexion with Cremona, and in later life with Milan, while the portrait of Ludovico Martinengo in the National Gallery proves that he was still painting in the year 1530. Had he always or often attained to the level of the fine picture in the Corsini Gallery which we reproduce, Bartolommeo Veneto would rank among the finest portrait painters of his time. It is not without significance that the picture long bore the name of Holbein. There is a strong northern element in the painter's work, not only in the minute precision of the detail, the separate hairs being firmly painted like fine spun wire, but in the translucent glow of his pigment, as well as in the quaintness of conception seen in his most characteristic efforts, and the love of intricate, glittering jewellery which he constantly displays. His sitters have an air of alert refinement which is not readily forgotten; and in these days, when painters without a tithe of his skill and insight are liberally treated in print, it is curious that both in the National Gallery catalogue and in the new edition of Bryan's Dictionary, Bartolommeo Veneto should be so inadequately dealt with. The little note by F. Hermanin prefixed to this plate in Messrs. Seemann's popular publication, 'Die Galerien Europas,'[1] will be found far more informing, while the reproduction itself is the best proof of how in his fortunate moments Bartolommeo Veneto combined delicate craftsmanship, glowing colour and sympathy with the finer shades of human character, as only the masters of portrait painting have combined them.

[1] 'Die Galerien Europas.' 200 Farben reproduktion in 25 Heften. Heft XIII. (Leipzig: Seemann, 4 marks.)

NOTES ON PICTURES IN THE ROYAL COLLECTIONS[1]
X—FRANCO-FLEMISH SCHOOL: *THE DIVINE MOTHER*

BY LIONEL CUST

AMONG the smaller paintings acquired by H.R.H. Prince Albert with the Oettingen-Wallerstein collection is an interesting little picture of *The Virgin and Child, or the Divine Mother*. The Virgin is seen to below the waist attired in a bright blue mantle, which is wrapped round her body and covers her arms. Her long fair hair is brushed back off the forehead and falls from the crown of the head in long wavy locks over the shoulders. Her face is wide, and she looks down with a slight smile and with heavy drooping eyelids upon the Infant Christ. The Child is held by His Mother in her arms, partially wrapped in the blue mantle, which is open at the bosom, showing a white vest, through which appears the Virgin's left breast. The Child grasps this, but turns His head before taking nourishment.

This little picture is painted in tempera on the finest canvas, almost like silk. The background is gold, covered with reddish brown spots, and behind the Virgin's head issue flames painted in gold. The whole is inserted in a painted frame inscribed in large Gothic characters with votive inscriptions to the Virgin, that round the sides of the frame being written in black: AVE REGINA CELORUM AVE DOMINA ANGELORUM SALVE RADIX SANCTA EX QUA MUNDO LUX EST ORTA, while on the lower edge of the frame is an inscription in three lines of the same character written in red. The dimensions of the

[1] For previous articles see vol. v, pp. 7, 349, 517; vol. vi, pp. 104, 204, 353, 470; vol. vii, p. 377; vol. ix, p. 71. (April, July, September, November, December, 1904; February, March August, 1905; May, 1906.)

little painting are 14½ inches high by 10 inches wide within the frame.

The style of painting and the material on which it is painted suggest some connexion with the early paintings of Albrecht Dürer. The features of the Virgin, the downcast eyes and the general proportions of the head, show some affinity to Dürer, and this is also the case with the careful treatment of the hair, which has some resemblance to that in Dürer's portrait of the *Fürlegerin*. The artist seems to have been conscious of his inability to draw hands, and to have concealed them with intention in the folds of the blue drapery.

Three repetitions of this actual subject are known : that now at Buckingham Palace, one in the Louvre at Paris, and a third in the National Museum at Munich. All are practically identical, even to the Gothic inscriptions on the painted frames. The Munich painting is stated to have come from the convent of Altomünster, near Aichach.

It has been suggested by Dr. Max Friedländer that these paintings are taken from some miracle-working painting of *The Virgin and Child* in Germany, of which many copies were made for pilgrims. This, however, seems less probable in view of the fact that another painting, representing *The Virgin and Child between St. Barbara and St. Catherine*, painted in the same material on the same fine linen and with a similar frame bearing an inscription in similar Gothic characters, is to be found in the Collection Carrand now in the Museo Nazionale of the Bargello in Florence. In this picture, which is there attributed to the Netherlandish school, the figure of the Virgin is from the same model as that in the three pictures mentioned above, but the female saints show from their head-dresses the costume of the Lower Rhenish school of about 1500. It would seem, therefore, to be in this direction that the authorship of these interesting paintings is likely to be determined.

Another solution is, however, possible. In the Musée de Picardie at Amiens there has recently been arranged a series of interesting paintings of the early part of the fifteenth century, belonging to the Confraternity of Notre-Dame du Puy d'Amiens. The history of this confraternity affords an interesting page in the history of painting, especially in that of the French or Flemish painters in the north of France. This confraternity, like others in the same neighbourhood, was of great antiquity. As early as 1452 the archives of the confraternity show that a painting was commissioned annually for the mystery at the solemn feast of the Puy, or the Purification, and added on the following Christmas Day to those already hanging in the cathedral at Amiens. In 1517, when François I and his mother, Queen Louise of Savoy, visited Amiens, the paintings amounted to forty-eight, and they were suspended on one of the pillars of the cathedral, known as the Pilier Rouge. Owing to the interest shown by the queen-mother, the paintings then existing were copied in *grisaille* by a painter of Amiens called Jacques Platel, for a manuscript, which is preserved in the Bibliothéque Nationale. During the seventeenth century, owing to the great number of the paintings, some had to be removed, and finally in 1723 the whole collection was removed from the cathedral, some paintings being distributed among churches in the neighbourhood, but many destroyed. Of this collection, which must have been of the greatest interest and importance, only a few fragments survive, which have now been brought together in the Musée de Picardie. A glance at these paintings is sufficient to show that, although they belong to a definite school at Amiens, represented about 1568 by Firmin Lebel and in 1600 by Mathieu Prieur, the principal paintings preserved at Amiens belong to the early part of the sixteenth century, and to a painter, or painters, deriving from that school or workshop, at Dinant or Liège, which is generally connected with the name of Herri met de Bles. The style of composition and other details show a local influence of their own, but the types, costumes and the introduction of portraiture point to the Bles origin. Among these types, moreover, are to be found those of the Virgin and the female saints, which are seen in the pictures referred to above.

Without going so far as to attribute the paintings at Buckingham Palace, the Louvre, Munich and Florence to some painter of the actual Amiens school, it may be suggested that they are due to some confraternity on the borders of France and Flanders, similar to that of Notre Dame du Puy d'Amiens, and that the few specimens which have been preserved are but the remnants of a series not unlike those now in the Musée de Picardie at Amiens.

It is to be regretted that up to the present no photographs can be obtained of the paintings at Amiens other than those of two modern copies made by Crauk ; a full description, however, of the pictures will be found in the catalogue of the Musée de Picardie, from which the above information is derived.



THE DIVINE MOTHER. FRANCO-FLEMISH SCHOOL
IN THE COLLECTION OF H.M. THE KING AT BUCKINGHAM PALACE

WHERE DID MICHELANGELO LEARN TO PAINT?

BY C. J. HOLMES

IT is usually assumed that Michelangelo learned the technique of painting in the studio of Ghirlandajo. Yet neither Vasari nor Condivi is conclusive evidence on this point. Both lay stress on Michelangelo's extraordinary precocity in *drawing* and in copying prints; but the mere fact that he entered Ghirlandajo's studio in April, 1488, at the age of fourteen, and went away in the following year with Granacci to work in the Medici Gardens, shows how brief was his apprenticeship. During the remainder of his first residence in Florence we have no word that he followed any other profession than that of a sculptor, and no record of his having done any painting whatever. The copying of Masaccio's frescoes in the Carmine, mentioned by Vasari, is described on first-hand authority in Cellini's autobiography as making *drawings*. After the death of his patron Lorenzo in 1492, Michelangelo continued in the service of his successor, Piero, till he was frightened by the extraordinary dream of his friend Cardiere, and fled from Florence in 1494. Michelangelo was now just twenty, and, with the exception of the year passed as a boy with Ghirlandajo, the whole of his working life had been spent in the study of sculpture, first under Bertoldo, the pupil of Donatello, then in connexion with the antique as it was understood by the brilliant group of scholars at the court of Lorenzo, lastly in its relation to anatomy, which he studied with his friend the prior of S. Spirito.

His flight led him to Bologna, thence to Venice, and then back again to Bologna, almost certainly passing through Ferrara and Padua on the way. In Bologna he remained a year, executing the small statues of St. Petronius, St. Proculus[?], and the kneeling angel in S. Domenico, and reading the Tuscan poets to his protector, Aldrovandi. He returned to Florence some time in the year 1495, and then, after making the *Sleeping Cupid*, went to Rome (June, 1496), where he produced the *Bacchus* and the *Pietá* in St. Peter's.

Now the *Holy Family* in the National Gallery, if it be by Michelangelo at all, is clearly earlier in date than these last-named works, yet it is hard to see at first sight when it can have been executed. Comparison with the interesting tondo of the same subject in the Vienna Academy reveals a curious similarity in certain points. In both we find the same small, feeble hands, the same elegant prolongation of the wrist and forearm, a similar pose of the head in the figure of the Madonna, a similar treatment ot the hair, and the skin thrown over the limbs of St. John; indeed, this latter figure in the tondo is, with all its weakness, curiously Michelangelesque in style. Yet the tondo cannot be classed for a moment with Michelangelo's work; it is clearly the production of a minor artist of the Ferrarese school.[1]

Our *Holy Family*, on the other hand, with all its imperfections, is clearly connected with Michelangelo. The sculpturesque grouping and modelling are his, the austere pose of the figures is his, the St. John in particular is a masterly invention not unworthy of his best time. The children with thick ankles and tiny feet will be found again in the relief of the Madonna in the Casa Buonarroti. The angels' heads, both in feature and in the treatment of the hair, resemble the angel carved in S. Domenico, and still more the St. Proculus. This saint indeed has the same broad face, straight eyebrows and short nose that we might expect Michelangelo himself to have had in youth, and that we find in the Madonna and two angels of the National Gallery picture. The saint's carved draperies fall from his girdle just as do the painted ones in the angel on the right of the picture; the saint's legs correspond exactly in outline and type with those indicated in terra verde but unfinished on the left of the picture. If the saint be by Michelangelo, then the picture too must have been designed by him, and at about the same time—for neither before nor after do we meet with this peculiar type in his work.

Our *Holy Family*, then, would seem to have been designed about the time of Michelangelo's stay at Bologna in 1494-5, but how do we find it connected with the work of the Ferrarese master who painted the Vienna tondo, and exhibiting many of the same mannerisms and weaknesses? We have here to take refuge in hypothesis.

The Ferrarese masters had been great favourites in Bologna, as the gallery and churches still show, but their master-work was the painting of the Garganelli chapel in S. Pietro, begun in 1480 by Francesco Cossa and completed after his death by Ercole Roberti. These frescoes, fragments of which survived till after 1820, are specially mentioned by Pietro Lami in his 'Graticola di Bologna' as having excited the admiration of Michelangelo to such an extent that he termed them (evidently on his second visit to Bologna) 'a little Rome.' Now, though Cossa was dead and Ercole Roberti had returned to Ferrara, it is easily conceivable that minor painters of their following, whose works still adorn Bologna, remained in the city, and that Michelangelo during his stay with Aldrovandi studied painting with one of them.

If we assume this we shall at once understand

[1] The peculiarities of the design and treatment suggest a pupil of Cosimo Tura. The drapery awkwardly disposed behind the Virgin's head is found again in Tura's picture of *Charity* in the Poldi-Pezzoli Museum; the slender, bony forearm, and the head of the Virgin with its high forehead and prominent cheekbones are also characteristic of Tura. Tura does not appear to have worked in Bologna; but one of his assistants may well have joined Cossa or Roberti when they were painting there.

the mannerism of the hands and arms, and the poor style of execution,[1] which detract from the square monumental design, austere non-Florentine types and colour, and sculpturesque modelling of the National Gallery *Holy Family*; while in the Vienna tondo we can see the Ferrarese painter vainly attempting to assimilate some of the genius of his young Florentine pupil.

The kneeling figure in the left corner of *The Entombment* shows the same type of head, and exactly the same peculiarities in the forearm and hand that we have noticed in the *Holy Family*; the peculiar purple of the draperies, too, is Ferrarese, not Florentine. We may therefore presume that this picture was also begun at Bologna. Possibly his imperfect success in handling the brush may have been among the causes contributing to Michelangelo's belief that he was wasting time at Bologna, though it would appear that he carried the unfinished panels with him when he returned to Florence in 1495.

The Madonna of the *Holy Family*, softened and beautified by more gracious ideals than those of Ferrara, reappears in the marble statue in Nôtre Dame at Bruges; but the unsatisfactory picture is never finished. The *Entombment*, on the other hand, is continued under the influence of Mantegna's print of the subject, from which the pose of the figure on the right (the type of the head still recalling Ferrara) and the bands confining the drapery seem to be borrowed. They recur again in the *Pietá* of St. Peter's, with which the dead body may also be compared, though in the painting it still retains a hint of the affected elongation of the Ferrarese, which is quite different from the terrible realistic elongation of such later works of Michelangelo as the marble groups in the Rondanini Palace and the Duomo at Florence. The magnificent figure of the bearer on the left of the *Entombment* recalls Mantegna too, but the poise of the head and the muscular development are a prelude to the cartoon of Pisa, while the powerful forearm finds an exact parallel in the Uffizi tondo, as does the head of Joseph of Arimathea. It would seem, then, as if Michelangelo may have tried to continue the *Entombment* after his return to Florence, somewhere about the year 1500, but gave up the attempt —perhaps in disgust at the initial faults of the design, which he was unable to overcome.

Possibly a careful search at Bologna would reveal more links of the very imperfect chain of connexion with that city on which I have ventured to speculate. Those who have a more detailed knowledge of the Ferrarese school and of Mantegna may note further points of contact between them and Michelangelo, and will at least excuse the hypothesis being put forward.[2] Although the panels in the National Gallery have been vaguely connected with the names of Granacci, Bugiardini and Pontormo, no definite works by these masters ever seem to have been cited which can claim to make these attributions more than a theory. No quite satisfactory alternative has in fact been suggested, and there seems no positive argument against the idea that Michelangelo experimented in painting during his stay at Bologna, except that Vasari and Condivi are silent. As the works referred to are all reproduced in the volume on Michelangelo in the cheap and handy series, 'Klassiker der Kunst,' it would be superfluous to reproduce them again, especially since their reproduction might give a look of finality to what is after all a mere suggestion. Possibly some more fortunately situated student will succeed in identifying the Vienna tondo with the works of one of the minor Ferrarese artists which are still extant in Bologna. If so, we might be one step nearer to the solution of the problem of Michelangelo's first attempt at painting.

[1] The diminutive hands in the National Gallery pictures are so unlike Michelangelo's usual treatment of the hand as to warrant the supposition that his Ferrarese companion may have helped in the actual preparation of the cartoons, and perhaps even worked on the panels.

[2] I do not know whether the attribution of the S. Proculus statue to Michelangelo is universally accepted, but whether that be the case or not, its correspondence with the National Gallery *Holy Family* seems unquestionable, and the connexion of the picture with Michelangelo's stay at Bologna in no way impaired.

NATHANIEL BACON, ARTIST

BY H.H. PRINCE FREDERICK DULEEP SINGH, M.V.O., F.S.A.

FOR a long time there has been considerable uncertainty as to who, exactly, was Nathaniel Bacon the artist. As far back as 1826 a writer in the 'Gentleman's Magazine' practically cleared the matter up; but as the recognized modern authorities, such as Redgrave's 'Dictionary of Artists,' Bryan's 'Dictionary of Painters and Engravers' (1903) and the 'Dictionary of National Biography' (1903) all give contradictory accounts of him, I think it is well that the question of his identity should, if possible, be settled once and for all.

On my recently becoming engaged in making a list of Norfolk portraits (in emulation of my friend Mr. Farrer's forthcoming work on 'Suffolk Portraits'), one of the first series of family pictures which came to my notice was the interesting Bacon portraits. In endeavouring to identify one of these—*Sir Nathaniel Bacon, by himself*, but *which* Sir Nathaniel it was uncertain—I turned to the books of reference above mentioned, only to find 'confusion worse confounded,' as any one



SIR NATHANIEL BACON, BY HIMSELF
IN THE COLLECTION OF THE EARL OF VERULAM



SIR NATHANIEL BACON, BY HIMSELF
IN THE COLLECTION OF MR. BACON OF RAVENINGHAM



FUTEN, BY TAKUMA CHÔGA
IN THE COLLECTION OF PROF. R. PETRUCCI



RASATSUTEN, BY TAKUMA CHÔGA
IN THE COLLECTION OF PROF. R. PETRUCCI



NITTEN, BY TAKUMA CHÒGA
IN THE COLLECTION OF PROF. R. PETRUCCI

who cares to refer to the different biographies there given will at once see.

Let me first of all set down, in order, the three Nathaniel Bacons who have been confused. They are—

1. Sir Nathaniel Bacon, K.B., of Stiffkey, Norfolk, second son of Sir Nicholas Bacon, Lord Keeper, and, therefore, one of the elder half-brothers of the great Sir Francis Bacon. He was born in (?) 1547, became an 'Ancient' of Gray's Inn in 1576, was knighted in 1604 and died in 1622. He was buried at Stiffkey, where is his monument.

2. Sir Nathaniel Bacon, K.B., of Culford, Suffolk (nephew of the above), youngest surviving son of Sir Nicholas Bacon, premier baronet (brother of the above). He was born in (?) 1583, was knighted in 1625, and died in 1627. His monument is at Culford, but the registers do not show that he was buried there.

3. Nathaniel Bacon, third son of Robert Bacon of Great Ryburgh, Norfolk (second son of the first baronet and himself afterwards third baronet). He was born in (?) 1603, and admitted to Corpus Christi College, Cambridge, in 1621. He took his M.A. degree in 1628, and in the same year was instituted, by his father, to the rectory of Great Ryburgh. He may possibly have died in 1647, as in that year his successor was appointed, but I have not looked this up. Here, then, we have an uncle, nephew and great-nephew all mistaken for one another! I think most of the confusion has been caused by Horace Walpole, in his 'Anecdotes of Painting in England,' where, although he speaks of Sir Nathaniel as 'of Culford,' he calls him the half-brother of Sir Francis, and a painter of Elizabeth's reign. This (but for his place of residence) would be quite right if he *were* the first Sir Nathaniel; but there is not one tittle of evidence to show that Sir Nathaniel of Stiffkey ever put pencil to paper or brush to canvas. The third Nathaniel Bacon on my list, rector of Great Ryburgh, may be dismissed on the same negative evidence. He no doubt 'flourished,' as the 'Dictionary of National Biography' has it, *circa* 1640; but he seems to have remained a quiet country parson. One point about him specially to be remarked, and to which I shall refer later, is that he was *never knighted*.

I now come to the second Sir Nathaniel Bacon, and he, I take it, is the one whom every one who has written about the painter really intends to specify; though the similarity of name, of period and, in two cases, of title, has led them astray. He was (according to the Davy MSS.) born in 1585, and knighted at Whitehall—at the coronation of Charles I, as his uncle was at that of James I. He married Jane, daughter of Hercules Meutys, Esq., and widow of Sir William Cornwallis of Brome, and, as shown by the letters of Sir Thomas Meutys to Lady Bacon ('Correspondence of Jane Lady Cornwallis'), he died of a decline, sometime between June 22 and July 2 (probably July 1), 1627. That he was an artist his monument[1] with carved palette and brushes—but without age or date—in Culford church testifies; but the fact that, on it, so little mention is made of his genius has caused some to imagine that he was not *the* artist. One finds, however, that he was always being consulted in her art purchases by that talented and beautiful 'connoisseuse,' Lucy countess of Bedford, the great friend of his wife. His brother-artist and contemporary, Edward Norgate, also speaks of his art and colouring in the highest terms, and dilates on a peculiar shade of pink which he invented and used. Again, in his letters in the aforementioned series, there are frequent references to his requirements as to 'masticott' and colours.

I have at present seen four pictures attributed to Sir Nathaniel Bacon—

1. An oval portrait, head and shoulders of himself, in the possession of Mr. Bacon of Raveningham. This is the picture which originally led me to make inquiries.

2. A very fine full-length of himself in the possession of the earl of Verulam, at Gorhambury. This is the one from which the engraving in Horace Walpole's 'Anecdotes' is taken.

3. A head of a lady, said to be his mother, at Gorhambury.

4. A large picture called *The Cook Maid*, representing a woman with fish, etc., also at Gorhambury.

The portrait called *The Artist's Mother* is inferior to the rest, whoever may have painted it. The two of himself, which, so far as one can tell, have not been compared for nearly three hundred years, are undoubtedly of the same man—a man of about thirty to thirty-five, with fine artistic face, long fair hair, pointed beard and moustache—and by the same hand. The dress in both is in the style prevalent about 1620, and the tradition in both families is that the painting is of 'Sir Nathaniel Bacon by himself.' They cannot be portraits of the first Sir Nathaniel, as he died, an *old* man, in 1622; they cannot represent the Reverend Nathaniel, as he would have been but a boy at that period. If, then, they *are* of a Nathaniel Bacon, which there is no sort of reason to doubt, he can only be Sir Nathaniel of Culford.

About the fourth picture, *The Cook Maid*, there is no uncertainty whatever. It is particularly named in an inventory[2] of pictures and other goods made at Culford in 1659, as being by 'Sir

[1] This monument, by Thomas Stanton, was set up by his widow, *some years* after his death, although in the 'Letters' it would appear that it was begun shortly after that event occurred.

[2] In the possession of the earl of Verulam.

Nathaniel Bacon,' and, most important of all, it is unquestionably by the same artist as the other two, the similarity in the painting of the hair and skin being very marked. The evidence, therefore, seems to me conclusively to prove :

(*a*) That Nathaniel Bacon, artist, had the title of 'Sir.' This, apart from questions of age, disposes of the claims of the man who took his M.A. in 1628, and who took Holy Orders in the same year.

(*b*) That the artist was not more than middle-aged in (about) 1620. This does away with the pretensions of a man who died, aged about 75, in 1622.

There now remains but Sir Nathaniel Bacon, K.B., of Culford, the man who died in 1627 aged 44. His contemporaries and his monument vouch for his artistic talents, and, if the evidence of the pictures I have cited is accepted, he was a very good painter indeed—I had almost said a *great* one.

THE JIUNI-TENNÔ OF TAKUMA CHÔGA

BY PROFESSOR R. PETRUCCI [1]

THE Japanese paintings now in my possession, of which this article treats, date from the end of the twelfth century. For very many years they were preserved in the temple of Kiuzoji, one of the oldest religious foundations of the province of Kaga. At the dawn of the Meiji era, the temple was reduced to poverty by the sudden suppression of the dues and gifts which constituted its wealth, and was compelled to sell its treasures one by one ; and thus it was that this unique series was set free to cross the ocean. Nowadays, when the Japanese Government has had inventories drawn up, and passed laws prohibiting the sale out of the country of the works of art placed under its protection, it would be very difficult to abstract from under its vigilant eye so leading an example of national art.

The series had been in the temple of Kiuzoji ever since the thirteenth century, and tradition points to them as the work of Takuma Chôga. This master, who bore the title of Hoin, the most exalted attainable by the artists of the Mikado's court, died in the early years of the thirteenth century (1201 or 1204). Buddhist paintings were never signed in the ancient art of Japan, and in that age of faith a painter would have considered it a grievous sin of pride to affix his mark to the awful images of the gods. The works of those distant ages, therefore, must be judged by analysis and tradition. The origin of the twelve kakemono under notice leaves no doubt of their attribution ; and on their style I will content myself with quoting the opinion of Mr. Nakamura, formerly director of the Tokio Museum, who examined them some twenty years ago. 'Judging from his style,' he writes, 'any connoisseur will perhaps agree to this tradition at once. We call the attention of the inspector to the beauties of all the lines and colourings. Really the traces of brushes in the draperies of the deities are almost undiscernable, and the grandeur produced by the colouring materials of high value and glistening gold are admirable. We saw several sets of twelve Devãs beforehand, but none so fine as this. Moreover, most of them were incomplete in number, while this one has no single scroll missing. For the above reasons we consider this set of paintings a rare treasure in the Japanese art world.'

The school of Takuma was founded by Takuma Tamenari in the eleventh century, in the reign of the seventy-second emperor. At the outset it was nothing more than a branch of the school of Kosé Kanaoka, which had preceded it ; but Takuma Chôga, or Shyauga, was destined to create the style which characterized it thenceforth. He flourished at the beginning of the Kamakura era, which began in 1186. Affected by the new influences at work, he substituted for the ancient principles of the school of Kanaoka the vigorous and brilliant manner which he drew from the Chinese art of the Soung. Takuma Chôga marks the apogee of a school, and the relatively perfect preservation of the paintings under notice renders it possible to form an accurate opinion of its quality. They represent the twelve 'Tens' : Yemmaten, who corresponds with the demon king of death ; Fûten (the Sanskrit Vâsu) ; Nitten (Sûryã) ; Bonten (Brahma) ; Getten (Soma, Candra) ; Chiten (Prithîvi) ; Rasetsuten (Nairrita) ; Taïshakuten (Indra) ; Suiten (Varuna) ; Kwaten (Agni) ; Bishamonten (Vaiçravana) ; and Ishanaten (Civa).

The profound fervour of Buddhistic art, which by the expression of religious abstraction and ecstasy succeeded in rendering the loftiest and deepest emotions of the human race, is affected in these paintings by the element of realism introduced by the new conditions. The rigidity of the conventional and hieratic figures of the school of Kanaoka has disappeared. In its place we have a slender elegance and voluptuous grace in the flowing curves of the bodies of the benevolent boddhisatvas ; sudden and violent movement in those of the demons ; countenances calm or terrible, rapt in a mystic dream or deeply

[1] Translated by Harold Child.

marked with violent passion—all showing, in exquisite colour which is in itself a dream of more than human beauty, how far art had thrown off the dominion of the ancient formulas and how much new power it had won.

To the exceptional artistic value of these paintings must be added an archaeological value of the highest importance. Among the twelve boddhisatvas represented, some correspond to old and forgotten forms. They approach very closely to the earliest periods of Buddhist teaching, and, together with the Hindoo character of the symbols they hold, they preserve the foreign type of face and that exquisite delicacy which seem to result from Greek influences anterior to the art of Gandhara. These Buddhist figures, like those from their birth-place, as yet unmodified by the accretion of magic which in Thibet, for instance, is productive of so much obscurity, deserve to be studied from the different points of view of religious history and of the effects of Indo-European influence on Japanese art of the early periods. In these paintings, therefore, we have not only a unique work of the master who won the highest artistic honours at the Imperial court and was the first great founder of a school after Kanaoka; we have precise evidence of one step in a moving story. Side by side with the subtle beauty of the figures we can divine the age-long ripening, the nobility and the complexity of the spirit of man.

THE BOOK CYPHERS OF HENRI II

BY CYRIL DAVENPORT

ABOUT the middle of the sixteenth century several beautiful bookbindings were made for Diane de Poitiers, Grande Sénéschale de Normandie and Duchesse de Valentinois. On these bindings appear several book stamps which were made for Henri II, king of France, and these stamps appear to have been lent to the duchess by the king as a mark of royal favour. Several of the royal books were also lent or given to her.

Diane was almost twenty years older than the king, a lady of great ability, distinguished parentage, and a notable patron of the Arts. Her historical position has been properly defined by De Thou and Brantôme, but gossip has treated her more unkindly.

Henri, as dauphin, adopted as his impress—such personal devices were then in full fashion—a crowned crescent with the motto *Donec totum impleat orbem*, a device and motto in every way suitable to an heir to a throne. This crescent naturally suggested the Huntress Diana, with her other emblems of bows, arrows and quivers, all of which appear in bindings made for the king, on most of which the centre ornament is the royal coat-of-arms of France enclosed within a border of unstrung bows and having the crescent below it.

In 1550, on Henri's triumphal entry into Rouen, the crescent badge was worn on the coats of the royal footmen and on the state trappers of the horses, and on various flags were '*croissants, chiffres et devices du Roi.*' In 1575 Catherine, then a widow, caused crescents, quivers, bows and arrows to be painted on the stained glass windows of the Sainte Chapelle at Vincennes, set up by her in memory of her husband.

But besides all these devices there were others of more personal application in the form of cyphers containing initials.

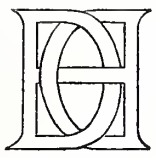
Léonard Limousin, a celebrated portrait enameller, made two portraits which touch particularly on the present inquiry; the first of these represents the dauphiness, Catherine, and the other the dauphin Henri on horseback.

In 1540 Henri married Catherine de Médicis, a lady of high lineage and fond of magnificence of all sorts. Her portrait shows her in a rich dress with embroidered borders on the bodice and sleeves; the borders are ornamented with repetitions of the cypher H.D.C. This I interpret as meaning H[enri] D[auphin] et C[atherine]. Catherine's jewelled necklace is, moreover, composed of links fashioned into the same cypher.



The arrangement of the letters in this cypher is, however, not quite happy: the levels of the tops of the D and the C do not range well; so I suggest that the royal designer broke the cypher up into two other symmetrical ones, each of which retained the H, namely, one showing H with two D's, and the other H with two C's. The retention of the HD cypher by the king after his accession to the throne would be justified by the accident that his number, Deux, began with the same letter. It is the existence of this D that puzzles bibliophiles, and many of them consider that it stands for Diane.





As I have shown, a D appears prominently on the dress of the dauphiness, conjoined with her own initial as well as that of her husband. Is it at all likely that a young bride would brook the inclusion of the initial of any other lady in such intimate fashion? Certainly not; and if the

presence of the D can be otherwise justified, I should feel strongly inclined to accept such justification, if possible.

At various times kings have given away their books, and even allowed their book stamps to be copied, but there is no instance in which a king's royal monogram has been combined with that of any lady but his queen, and I do not see that it is necessary to conclude that this was done in the case of Diane de Poitiers.

No doubt Diane saw that the accident of Henri's adoption of the crescent for his badge fitted in admirably with her own name, and she used on her bindings and houses not only the crescent, but bows, quivers and arrows as well. Not only this, but the initial cyphers were also pressed into her service, and she even had a stamp cut showing a crowned H, in imitation of one used by the king.

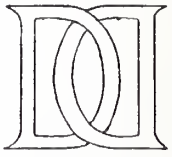
After Henri's death in 1559, Diane lived at the Chateau d'Anet, designed for her by the royal architect, Philibert de l'Orme, and her books in the library there were freely ornamented with the stamps I have just discussed, except that of Queen Catherine. The centres, however, of the bindings made for Diane never bear the royal coat-of-arms of France, but have instead of it her name, 'Dianna,' her coat-of-arms, Brèzé-Maulevrier, or crescents.

Diane liked black and white, and many of her bindings are in white leather. Her crescents were coloured black or white, and her bows were sometimes strung and sometimes unstrung. Henri II's bows were always unstrung.

No doubt Diane did her best to appropriate the royal devices as her own, and the stamps she had cut for herself are as near the royal ones in



design as possible. One of these, an H crossed by two crescents, is very like that made for Catherine the queen, but the ends of the crescents are without the serif. The two D's for Diane also seem intended to imitate the cypher of the H and the two D's.



If Diane wished to have her cyphers confused with those of the king and queen, she was remarkably successful, as the confusion continues to the present day. I hope that the suggestion I have offered may do something to clear it up.

JAMES DARET

BY W. H. J. WEALE

JAMES DARET, the subject of a newly published memoir,[1] and Roger de la Pasture were fellow pupils of Robert Campin, a native of Hainault, probably of Valenciennes, who settled in Tournay about 1406 and quickly made a reputation for himself, not only securing a large number of commissions from private persons but becoming practically painter in ordinary of the municipality. It is not known where he received his art training, but there seems to be some probability that it was at Maastricht, as he had taken for his wife Elisabeth of Stockhem, a village on the left bank of the Maas within a short distance of Maaseyck; but this is a mere conjecture. The superiority of his art or of his technique must have been quickly recognized, as although there were several master painters of repute established in the city he seems to have been very soon looked on as the master to whom the designing, if not the execution, of all art work should be entrusted. M. Houtart enumerates a number of works executed by him in and after 1406, including paintings, the gilding and polychroming of statues and carved work, and the furnishing of designs, '*patrons*,' to sculptors, goldsmiths, brass-founders and tapestry weavers. It seems that the designing of all art work of any importance was as a rule entrusted to a master painter.

From 1423 to 1428 Campin filled several offices in the gild and became possessed of a considerable fortune. In 1432 he lost the services of his two apprentices, to whom no doubt the high reputation of his studio was in some measure due. After their departure Campin seems to have been chiefly engaged in designing work, the execution of which was carried out by others. He died 26th April, 1444. I have given in this magazine (Vol. I, pp. 202 and 207) my reasons for thinking that two pictures in the Prado gallery may possibly be by him. Panel paintings of the Tournay school were often of large dimensions; this no doubt was due to their authors having been much employed in designing tapestries and in painting on linen—Campin, for instance, designed a series of scenes in the life of Saint Peter which covered 68 ells of linen cloth.

The oldest of the gild registers gives the names of four apprentices of Campin, as to the first of whom nothing further is known; the second is Rogelet de la Pasture, who commenced his apprenticeship 5th March, 1427, and the third Jacquelotte Daret, who began his, five weeks later, 12th April, 1427. It is certain that between 1406 and 1427 Campin must have had a good many apprentices. At Tournay before a painter could

[1] 'Jacques Daret, Peintre Tournaisien du XV^e^ Siecle.' Maurice Houtart. 45 pp. Tournai; Casterman. 1907.



MAN MAKING WINE, BY CHARDIN
IN THE POSSESSION OF THE UNIVERSITY OF GLASGOW

obtain the grade of master he had to serve an apprenticeship of not less than four years. Not only that, but, during Campin's time at least, those who were admitted to apprenticeship had previously gone through a long period of instruction. In many other towns, as for example at Bruges, where the craft was originally composed of mere decorators, raw youths were admitted as apprentices, and the obligatory term of service was only two years.

The Darets were an artistic family. In the period 1397 to 1498, we find among the members of the family two cabinet makers and wood carvers, three sculptors and four painters. James Daret, born *c.* 1403, was the eldest son of John, who was, like his father, a wood carver. At Tournay males attained their majority at the age of fifteen, and so in April, 1418, we find James Daret lodging and boarding with master Campin and working at his craft. In 1418 he received the tonsure, which proves that he could read and had some knowledge of Latin and of religious and secular history. Many craftsmen of the more artistic industries became clerics in order to escape being subject to the jurisdiction of lay tribunals. On 6th July, 1426, Daret went to Aachen, to the exposition of the great relics which then as now attracted a vast number of pilgrims every seventh year. He had been living and working with Campin during at least nine years when he commenced, on 12th April, 1427, his four years of official apprenticeship. Until the completion of these he was not at liberty to work for any one but his own master. Immediately after his admission as master, 18th October, 1432, he was chosen to be provost of the gild. On 8th January, 1433, he received his half-brother, Daniel Daret, as his apprentice; this Daniel was not admitted as master until 10th February, 1441. Up to that date James Daret had not received a single commission from the municipality, nor, so far as we know, from any of the churches in the town. He therefore removed to Arras, where he was employed by the abbot of Saint Vedast to design and afterwards to gild brass lecterns and other articles of furniture for the abbey church. He also designed a tapestry of the Resurrection for the same prelate, and was the chief designer and painter of the *entremets* at the famous banquet of the Pheasant, at Lille, in February, 1454. He continued to dwell at Arras until 1460, when he returned to Tournay. On 28th March, 1468, he went off to Bruges, taking with him a number of other painters, at whose head he worked for seventy-eight days at the decorations for the wedding of Charles the Rash and Margaret of York. After the 12th of July we lose sight of James Daret, of whom no trace is found at Tournay—neither will, nor mention of works nor of heirs. His half-brother and pupil, Daniel Daret, succeeded John van Eyck as the official painter of Philip III, duke of Burgundy.

Besides the up-to-date narrative of all that is known of James Daret, this careful and pleasantly written memoir will be found to contain a good deal of information as to Roger and other art craftsmen of Tournay, making it a valuable contribution to the history of the school. Until quite recently all early Tournay pictures were assigned positively to Roger when not attributed to one of the van Eycks; now they are with equal assurance given to Campin or to one of the Darets under their own name or the absurd title of master of Flémalle, though doubtless some of these paintings were really executed by Master Henry le Chien (1413–1429), or by some other one of the three dozen painters admitted as free masters before 1440.

NOTES ON VARIOUS WORKS OF ART

A MAN MAKING WINE, BY CHARDIN

Of the three superb examples of Chardin recently lent to the Whitechapel exhibition by the university of Glasgow, that which we here reproduce, *A Man Making Wine*, must, in its original condition, have been the most remarkable in colour. The surface is now badly cracked, a defect which our photograph reproduces only too accurately, but even in its present imperfect state the picture could not fail to attract attention. Conceived, as are the majority of Chardin's works, in a scheme of warm, luminous grey, upon which the white dress of the figure and the lustrous black of the bottle tell as the extremes of light and darkness, and which is varied still further by the warmer tones of the jugs and of the tub, the picture is, as it were, made almost startling by the introduction of the cans on the right painted in a superb vermilion. Not even Velazquez has invented a bolder contrast, and even he could not have enveloped it more successfully in perfect harmony of tone. Pictures such as this, at once tender, scientific and daring, make us long for the day when modern processes of colour reproduction will enable these masterpieces to be placed within the reach of their humbler admirers.

GUARDI AND TIEPOLO

So little is known concerning the Venetian eighteenth-century masters that the most insignificant incident in their lives appears to be worth recording. It is because no information whatsoever has been forthcoming as to the personal relations subsisting between Francesco Guardi and Giambattista Tiepolo, who became his brother-in-law by marrying Cecilia Guardi, that the inscription

on a drawing by Tiepolo which has recently come to light will, we venture to think, be welcome to the student. Though it does not enlighten us as to the effect of this family alliance on the intercourse between the two painters, it would seem to allow the inference that Tiepolo was intimately acquainted with a kinsman of Francesco.

As we are not here concerned with the intrinsic merits of the drawing in question (which, we may incidentally remark, comes from the collection of a Spanish artist, Raimondo de Madrazo, and is now the property of an American lady, Miss S. C. Hewitt, of New York), but with its value as a document, it will suffice to point out that it is a spirited composition representing an allegorical subject, and a good example of Tiepolo's finished sepia drawings heightened with white.

As we learn from the inscription in the left-hand top corner of the drawing, which runs as follows: 'LO FECE IL TIEPOLO E ME LO DONO IUSEPPINO GUARDI,' Giuseppe Guardi ('Juseppino' is the colloquial diminutive of 'Giuseppe') received the drawing as a present from Tiepolo himself. Its inscription may have been added to it by way of guarantee of its authenticity when the owner parted with it, or because he felt proud of possessing a work by his distinguished relative. As we find the name of Giuseppe Guardi only once in the genealogical tree of the Guardi, it represents presumably the recipient of the drawing. According to the tree, Giuseppe issued, like Francesco Guardi, from the Mastellina branch of the family, and was a contemporary of the famous landscape painter's father (Domenico). Thus the inscription gives us a glimpse of Tiepolo's friendly relations with an older kinsman of his brother-in-law.

It is difficult to conceive that Tiepolo did not also come into contact with, or at least exercise an influence over, Francesco Guardi, as he was a rising artist when he married Cecilia, and sixteen years older than her brother. Until Guardi attained his artistic majority, Venice remained the headquarters of Tiepolo's activity. Cecilia did not accompany her husband to foreign courts when he left Venice. That she continued to live on good terms with her brother to the end of her days we may infer from the fact that she bequeathed a small legacy to him in her will, which was framed two years only before her death.

GEORGE A. SIMONSON.

THE REBUILDING OF THE CAMPANILE OF S. MARK'S

ON the 14th of this month, just five years ago, the great campanile of S. Mark's, at Venice, collapsed; and artists, architects and engineers are still wrangling over its rebuilding. Many serious interruptions have checked the work, the worst of these occurring some three years ago, when the weight of the rising tower placed a strain on the foundations which they were not able to bear, and they began immediately to subside. This difficulty was, however, overcome after an infinity of labour, and the foundations were relaid with a care and nicety brought about by failure and experience. The question as to the impossibility of the belfry presenting exactly the same appearance as its predecessor had done is largely occupying the artistic world in Venice, and letters and articles appear constantly in the papers to insist that the bricks shall be made to look old, the marble weather-stained, and make other demands which it will be impossible to satisfy. An angry dispute raged for some time as to placing the tower on three or five steps. The old campanile, it is well known, stood originally on five, but in the course of ages two of these steps had sunk below the level of the piazza, and the question arose as to how many were to be used to-day. It was ultimately decreed that the original plan must be adhered to, and the supporters of the five-step plan won the day. Another check occurred last winter when the quality of the bricks used for the construction of the tower was called in doubt, and again the work was suspended. The committee appointed to decide on so momentous a matter met in Rome to talk things over, and till judgment was pronounced all was at a stand-still in Venice. After much valuable time had been lost in this way it was discovered that the bricks were of the right kind after all, and work was resumed. It is now progressing steadily, and the tower, standing on the five steps, has reached, at its highest point, a height of ten feet. The actual brickwork in the interior differs in many ways from what was in the old tower, but no objection can be raised to a form of construction which makes for solidity and stability, and which it is hoped will guard for ever against any likelihood of another disaster. The mode of ascending will be as formerly: an inclined plane gradually leading up the four sides of the tower, and making the process of ascent easy to every one. Three or four years are talked of as necessary for the completion of the work—provided that no delays or accidents interfere with its progress.

ALETHEA WIEL.

MASTER HARE

THE portrait of *Master Hare* on p. 356 of THE BURLINGTON MAGAZINE for June was erroneously attributed in the inscription to Gainsborough. It is, of course, by Sir Joshua Reynolds, as mentioned in Mr. P. M. Turner's article.

LETTER TO THE EDITOR

A NEW BOOK ON THE POLLAIUOLI

To the Editor of THE BURLINGTON MAGAZINE.

Sir,—May we be allowed to suggest that the tone taken by your distinguished contributor, Dr. Bode, in his review of Miss Cruttwell's book on the Pollaiuoli in your June number, is not one which is customary on this side of the North Sea, nor one which it seems desirable to encourage in your columns? Why must Berlin criticism continue to exhibit so morbid a sensibility in all controversies wherein it discerns or suspects the influence either of the late Senatore Morelli or of Mr. Berenson? On several of the points in debate independent inquirers may very possibly be more inclined to agree with Dr. Bode than with Miss Cruttwell; but that lady is a serious and a competent student, and her opinions are entitled to be received with courtesy. When Dr. Bode, perhaps not wholly without cause, complains of her for enouncing them 'with an air of infallible assurance and great scientific pretension,' we cannot but be moved to ask, 'but with what air does he himself contradict them?' There is no infallibility in these matters: not even Dr. Bode's immense services in the expansion and organization of the Berlin galleries, nor his brilliant activity in many fields of criticism, can justify him in assuming the pontifical tone which he condemns in others. We all make mistakes; a majority of students, Continental and American as well as British, believe that neither of Dr. Bode's two bugbears above mentioned ever made mistakes so great, on a question of Italian art, as Dr. Bode himself made when he gave the name of Leonardo to the *Resurrection* at Berlin, or when he maintained the *Donna Velata* of the Pitti to be the work of a Bolognese. Our study—to which the name science is too freely given—is a very difficult one; its results are seldom capable of absolute or experimental verification in the manner of the true sciences, but depend for their final acceptance on the gradually won assent of an international body of students. We can only do our best with such inborn faculties and acquired training as we may possess; can we not avoid, whatever our nationality, or domicile, or position, the dogmatic and dictatorial denunciation of each other's works and views?

SIDNEY COLVIN.
CLAUDE PHILLIPS.

[We need not say that we have good reason to desire courtesy in critical discussions, if only because it relieves us from the responsibilities of a censorship which we have hardly ever found it necessary to exercise, and which, if exercised often, would impair the reputation of THE BURLINGTON MAGAZINE as a medium open impartially to all competent authorities, whatever their opinions.—ED.]

ART BOOKS OF THE MONTH

ART HISTORY

L'ART MOSAN DEPUIS L'INTRODUCTION DU CHRISTIANISME JUSQU'À LA FIN DU XVIII^e^ SIÈCLE. Jules Helbig. Publié . . . par les soins de Joseph Brassinne. Tome I. Bruxelles: G. Van Oest & Cie. 1906. 50 fr. (subscription price 40 fr.) the two volumes.

IT is hardly a generation ago that 'Mosan Art' was an unknown term in the vocabulary of art criticism. With the claims of Rhenish art on one side and Flemish art on the other, perhaps there seemed little room for an intermediate art of the Valley of the Meuse. In recent years quite a literature has sprung up about the art of this district, which by reason of its Walloon population really stands essentially separate from the neighbouring countries inhabited by Flemings and Germans; and to that literature M. Jules Helbig was a substantial contributor. It was fitting that one who bore his part in the pioneer work of investigation should undertake, in the evening of his life, the pleasant task of gathering together the fruits of his own and his fellow-labourers' toil, and it is to be regretted that he did not live to see the completion of what he regarded as the crown of his life's work.

It must be admitted that the book in which the results of many inquiries are thus summed up suffers from a lack of organization and arrangement, a defect which may well be attributed to the want of the author's supervision during the later stages of its preparation. Of the section dealing with goldsmiths' work M. Helbig did not live to complete even the manuscript, and it has been finished by another hand. This is the more to be regretted in that the goldsmiths' craft flourished in the Meuse valley with exceptional luxuriance. Those who were fortunate enough to see the exhibition at Bruges in 1902 are not likely to forget the masterpieces of the thirteenth-century monastic goldsmith, Hugo of Oignies, works of unsurpassed beauty and richness. At Liège, three years later, several of these again figured, supported by a whole series of splendid enamelled reliquaries of the twelfth and thirteenth centuries, among them the glorious coffer-reliquary of Staveloo, saved from the hands of the restorer some years since by the efforts of Mr. Weale. The enamels of the school of Godefroid de Claire of Huy, elucidated recently by Messrs. Von Falke and Frauberger in their monumental work 'Deutsche Schmelzarbeiten des Mittelalters,' rank with the finest productions of the world-famous enamellers of Cologne and Limoges.

While its goldsmiths and enamellers thus held their own against those of any country in Europe, in the craft of the latten-worker the Valley of the Meuse enjoyed an unrivalled supremacy. The little town of Dinant gave its name to the whole class of works in brass or latten—lecterns, fonts, candlesticks, ewers, buckets and the rest—which the commerce of the Middle Ages distributed through north-western Europe from their centre of production on the Meuse, and which are still familiarly known among antiquaries under the name of Dinanderie.

These arts of the goldsmith and metalworker were indeed in a very special sense arts of the country. Their history offers a rich field for the patriotic historian of the arts, and the regret naturally arises that M. Helbig was unable to devote a fuller and more systematic treatment to those characteristic branches of his subject.

However the case for architecture may stand—and the author has not made out a very convincing account of it—for a Mosan school of sculpture there is a good deal to be said. The diptych of Flavius Anastasius, formerly at Liège, and now divided between South Kensington and Berlin, is avowedly included and figured in a full-page plate merely as a possible source of influence. The ivory plaque at Liège representing Christ's three acts of raising the dead is marked by much the same character as Carlovingian sculpture elsewhere, and it is not until the ivory plaque of Bishop Notger (972–1008) and the noble *Vierge de Dom Rupert* are reached that the rudiments appear of a style which seems to lead up to the reliefs of the wonderful brass font of S. Bartholomew's at Liège. Passing to the fourteenth and fifteenth centuries, we find a whole group of sculptors from the Meuse valley, among whom the names survive of Pepin of Huy and Hennequin of Liège, carrying the art and fame of their native land into France and Flanders.

The latter part of the volume is mainly devoted to a sketch of the Mosan painters and their work, headed, on the strength of their birthplace, by the brothers Van Eyck, though with an admission that by reason of their migration they exercised no immediate influence on the art of their own country. Patinir and Bles, though in the same way they quitted their birthplace for a more promising field, stand more truly for Mosan painting, a school which deserves special honour for its early recognition of the importance of landscape.

Such a book as this does not profess to offer new discoveries. It sets forth a general view of the subject, obviously warmed and inspired by its author's love for the honour of his native country. Perhaps this enthusiasm made it hard for him to see that it would have been well to lay firm and solid the foundations of his work by analysing and defining the qualities of the art he is dealing with. In spite of his belief that 'l'art n'est que la manifestation du génie et de l'esprit d'une nation,' and his declaration that he so regarded the art he was dealing with, the impression left on the mind after reading his book can hardly be said to be that of a clear and coherent body of art-work expressing a definite national character.

The present volume carries the subject down to the beginning of the sixteenth century; the completing volume, announced to appear this year, is to finish the account to the end of the eighteenth century.

It only remains to be said that the book is liberally provided with illustrations made from admirable photographs, which yet, by being placed with persistent disregard to the text they are supposed to illustrate, serve rather to exasperate the reader's temper than to help his understanding.

H. P. M.

HANDBUCH DER KUNSTGESCHICHTE. Von A. Springer. I: DAS ALTERTUM. Achte Auflage bearbeitet von A. Michaelis. Leipzig: Seeman. 1907. 9 marks.

THE rapid progress of discovery in the fields of ancient art has made it necessary to issue a fresh edition of Springer's 'Handbook of the History of Art' (completely remodelled since the death of its originator) every three years since 1895—a proof of the demand for such literature in Germany, and of the thoroughness with which it is kept up to date. The eighth edition of the first volume ('Ancient Art'), which lies before us, is, like the four preceding ones, the work of the veteran Prof. Michaelis, of Strassburg. With its range from prehistoric times to the end of the Roman world, its completeness and detail, its 900 illustrations, and, we should add, its price, it may be said to be without a rival. Certainly we have nothing like it to show in English. A book like this is not a dictionary of antiquities; it is a continuous history of the development of art, with the unity of view and presentment which results from the work of a single mind. The difficulty is to preserve a sense of proportion, while not omitting any information which the intelligent reader or student might look for. In these respects the book seems to have attained a very high level of success. Greek art, as is natural from its intrinsic importance, takes up more than half the volume; but sections, adequate for the purpose in view, are devoted to the art of prehistoric times, and to that of the countries—Egypt, Assyria, Persia, etc.—which were in touch with the Greek world and influenced its artistic development, while at the other end of the scale a complete treatment is accorded to the art of Italy and of the Roman Empire, in which Hellenism found a new sphere of existence and wider modes

of expression. Everywhere what is essential for the history of art is insisted upon, as against purely archaeological aspects. One of the most important and interesting sections illustrating this point of view is the account of the Hellenistic civilization, in which, under the successors of Alexander, new artistic forms were developed which later had great influence and found a world-wide scope in the Roman Empire. We may add that the plan of the book includes the history of architecture.

Where the field is so vast, selection is all-important; and it might not be difficult for a captious critic to ask why this monument or that theory was not mentioned. But a handbook of this kind, intended to lay the achieved results of the subject before the student or general reader, is not the place for every recent theory still waiting, perhaps, to stand the test of time. Thus we find no allusion to Strzygowski's theories about the art of Asia Minor, too recent for inclusion in an authoritative manual. On the other hand, the influence of Wickhoff's 'illusionism' in Roman art is to be traced in the account of the sculpture of the Flavian period. Generally speaking, as we might expect, the book is extremely well kept up to date. The new discoveries in Crete, and the whole subject of Aegean art which had its centre there, are adequately described, considering our still imperfect knowledge. Delphi, again, which under the French excavations has provided so many fresh examples of Greek art from nearly every period, figures largely in these pages. We notice, too, that Furtwängler's reconstruction of the pediments of the temple at Aegina has been utilized. If we must mention one correction, we think that Mr. Stuart Jones's demonstration that the Borghese reliefs from the so-called Arch of Claudius really belong to a monument of Trajan ('Papers of the British School at Rome,' iii. 215) ought to have been appropriated. The illustrations, among which are twelve coloured plates, are excellent, and include (as we might expect from the author of 'Ancient Marbles in Great Britain') some of the little-known specimens in English collections, such as the beautiful *Theseus* at Ince-Blundell and the Lansdowne *Hercules*. An appendix containing a bibliography of the subject is promised shortly. G. M'N. R.

THE SOCIETY OF ARTISTS OF GREAT BRITAIN, 1760-1791. THE FREE SOCIETY OF ARTISTS, 1761-1783. By Algernon Graves, F.S.A. London: G. Bell and Sons, and Algernon Graves. £3 3s. net.

IN this volume Mr. Algernon Graves deals with the two art societies formed in England previous to the foundation of the Royal Academy, and eventually crushed out of existence by it. The dates of the first exhibition of each of the societies given on the title page and elsewhere through the book should, from the strict historical point of view, be transposed. Both societies originated in the exhibition held under the auspices of the Society for the Encouragement of Arts, Manufactures and Commerce in 1760. The Society of Artists was a secession of the more important contributors, who held a separate exhibition of their own in 1761. The Free Society, being the section which remained true to the place and methods of the 1760 show, has thus the sounder title to corporate seniority, as Mr. Graves himself admits in a note.

The volume is the most interesting of all Mr. Graves's catalogues, for in it we see the British school in its infancy. Reynolds, Gainsborough, Hogarth, Romney and many other distinguished artists up to the year 1769, when the competition of the newly founded Royal Academy begins to tell, exhibit in company with artists in hair and needlework, and young ladies from boarding schools. It is interesting to note that Reynolds's *Lord Ligonier* and *Captain Orme* hung side by side in the exhibition of 1761, as they do once more in the National Gallery. We wonder how the misprints in the quotation from Catullus which follows crept into the catalogue: Reynolds was not the man to quote incorrectly. This catalogue, by the way, has a preface by Johnson, in which is given an explanation of the charge for admission and of a system of sale by auction of works not disposed of during the exhibition—a system which did not survive the first experiment.

A glance over the contents reveals many interesting names: Captain Baillie exhibits his prints after and in the manner of the Dutch masters, including his restoration of the *Hundred Guilder Plate;* Basire is a frequent contributor; the once famous Pompeo Batoni sends a portrait from Rome. When we come to the name of Robert Chrone we wonder whether Mr. Graves should not have identified him with Crone, who exhibited two landscapes in the same year, and whose name was also Robert. He is remembered only because his drawings are occasionally confused with those of John Crome, and, judging from the Academy catalogues, he must have produced a considerable number of them. The lists of works by H. D. Hamilton (not to be confounded with the better-known Gavin Hamilton) and by Joseph Highmore recall two men whose portraits not infrequently pass for Hogarth's, just as the landscapes of William Hodges pass for those of his master, Wilson. The Chevalier Manini's titles are sometimes equivocal—e.g., *Britannia encouraging the Arts—Raphael and Michelangelo in the background*; so is that of 'Master Oppey's' first exhibit, *A Boy's Head—an instance of genius, not having ever seen a picture.* Another good portrait painter, Penny; the clever, unclerical Peters; Robert Edge Pine, with his theatrical

portraits; and the group of artists with the engaging name of Pingo; Russell the pastellist; and the elder Runciman, who in his day was a personage among Scottish painters, are also noticeable figures—but the occurrence of James Ward in the book comes as a surprise, since that fine animal painter continued to exhibit at the Royal Academy till the year 1855.

The volume has provided us with so much entertainment that our minds have been too frequently diverted from serious study. These notes in consequence are much scantier than they ought to be. Such a series of entries as that under the heading 'Anonymous' is a continuous temptation to intellectual vagrancy. It opens with 'a model of a candle-stick'; a few lines lower down 'a Gentleman' identified by Horace Walpole as 'Nesbit' shows 'Head of St. Paul, in crayons, a first attempt.' Shade of good Sir Edward Poynter! 'A basket of fruit (in wax)'; 'An historical picture, in needle work'; 'Two frames of sketches by a child seven years old'; 'A flower pot, in raised paper'; 'A festoon of flowers, cut in cork'; 'A landscape in needle work, with human hair'; 'Three drawings made upon board with a hot iron'; 'Three small landscapes in oil, the trees and shrubs made in seaweed, a new invention'; 'A vase of flowers made with shells'; are fair samples of these miscellaneous exhibits. Six miniatures are exhibited by 'a servant,' while children, schoolboys and schoolgirls figure largely among the contributors. Some of the entries are puzzling. What, for instance, does 'A frame with five small landscapes and artificial Mochas' imply? The note at the end of a contributor's entries for the year 1790 is perhaps the significant sentence of all: 'N.B.—Enquire for particulars at the Bar.' *Hi motus animorum!*

THE HISTORY OF MODERN PAINTING. By Richard Muther. New and Revised Edition. 4 vols. J. M. Dent and Co. £3 3s. net.

DR. MUTHER'S work is already well known and appreciated as it deserves to be. To follow with anything like completeness the tortuous course of the development of modern painting, with its endless twists and ramifications, was a remarkable feat; to do so without a constant bias of personal and racial prejudice was still more remarkable. Not that the book was faultless. On certain movements and periods it was incomplete; with others it dealt far too diffusely, while as a whole its rhetorical tone made it rather ponderous reading. The illustrations were numerous, but not always well chosen; were for the most part small, and were frequently made from indifferent engravings instead of from the original pictures. The three volumes of the English edition were too thick for comfortable handling and had not an attractive look. Its worst defect, however, was a tendency to gushing over-statement, due to reliance upon preconceived theories rather than upon ascertained facts. This made the book rather useful to those who already possessed knowledge than trustworthy for those who did not.

The new edition remedies many of these defects. By dividing the work into four volumes and binding it more tactfully, the publishers have made it handy and attractive. The illustrations are greatly improved. A few of the old engravings are omitted, but many new ones are added, including a handsome proportion of coloured plates; and even where the old subjects still appear new and larger blocks have frequently been used. Crome is still 'represented' by one small engraving made from a poor etching of a picture by another Norwich painter; the one specimen of Charles Furse has no connexion with the work by which his name will live; a print by Toyokuni is still described as by an 'Unknown Master'; and other faults of the same kind still remain uncorrected—but on the whole the illustrations have benefited enormously by the revision.

The text has not been so drastically overhauled. Examination, indeed, shows that it has been rigorously pruned, many pages of rather windy criticism having been omitted; so that there is no small gain in point of conciseness. But when we come to see how the author deals with the new shoots that have been added to the tree of art during the twelve years that have elapsed since the first edition was issued, we must confess to some disappointment. That revision should imply revision of judgment was perhaps too much to expect, but to hope that it would imply a fuller treatment of the more significant aspects of contemporary art was not unreasonable. That hope, however, has not been fulfilled. When we read that 'Robert Macbeth is now the most superior reproductive etcher in England,' we do not know whether to wonder more at the statement or the grammar. An additional chapter by some competent authority would have added considerably to the value of the book, and so far as English buyers are concerned, would have been a prudent extravagance. Considering the very large number of excellent art monographs published both here and abroad during the same period, the bibliography also can only be termed incomplete, and the fault is the more inexcusable because a few hours spent upon the catalogue of the National Art Library in the Victoria and Albert Museum would have supplied the titles of a hundred books and articles which embody more recent knowledge than those included in Dr. Muther's list. Yet in spite of all these defects, the new edition is a great improvement upon its predecessor. The edges of so voluminous a book ought certainly to have been trimmed.

THE HISTORY OF PAINTING. By Richard Muther, Ph.D. Translated by George Kriehn, Ph.D. In two volumes. New York and London: G. P. Putnam's Sons.

IN these two handsomely produced volumes Dr. Richard Muther essays to cover the history of painting from the fourth to the nineteenth century. He approaches his study from the psychological standpoint, treating each artist as representative of the temper of his period—a method which at least has the merit of making connexion and grouping much easier than they are if each artist be studied only as a separate personality.

Some of the disadvantages of such a form of treatment were made evident in the author's better-known work on modern painters: the necessity of compressing every artist into the exact form which in theory he ought to occupy, thereby eliminating the whole element of personal preference, and the tendency to make much of commonplace persons who follow the general drift of popular feeling. Such men have no real bearing on the progress of art, and deserve no place in its history. The psychological analysis of an age, too, is apt to be a wordy business, and therefore is, to those to whom words come easily, a temptation to be discursive and gushing.

In the work before us Dr. Muther's scale is smaller, so that there is little room for discussion of minor masters, but he has not escaped the other perils we have indicated. He is fond of strong contrasts, and to obtain them he constantly abuses one age in order that his praise of the next may have due force.

Those who know the glowing mosaics of S. Prassede or the radiant decoration of S. Apollinare Nuovo will hardly believe their eyes when they read: 'Stony cold and icy is the heart of these things, . . . a stony Gorgon looks down upon the world.' Countless instances of such reckless exaggeration might be quoted. But the inflated language of the book is a small defect compared with its inaccuracy.

To refer everywhere to Fra Angelico as 'Fiesole' is as silly as to suggest that Giotto 'endeavours to attain the effect of faded Gobelins.' But the errors in the facts of history and criticism are so numerous that all the author's vulgar mannerisms pale before them—even when to support his 'psychological' theory he states that Filippo Lippi's *Coronation of the Virgin* 'rivals the beauty of a harem.'

He repeats the long-discredited legend that Domenico Veneziano was murdered by Andrea da Castagno; he is not aware that the famous triptych of Hugo van der Goes is now in the Uffizi. But when, as an example of Filippino's exact imitation of Botticelli, he quotes the altar-piece in the Badia, it is clear that he is entirely unfitted to discuss the subject he is talking about, and that the book needs no serious criticism. Nor is the author more happy when he approaches the period with which his name is commonly associated. A first glance reveals the statement that 'Goya is no painter'; a second, that in none of Reynolds's male portraits 'does one encounter an affable smile or finely cut nostrils.' Such verdicts speak for themselves. In his work on Modern Painting Dr. Muther had the excuse of doing something which had not previously been attempted. In the present instance that excuse is lacking, and we cannot recommend his book as being in any way serviceable to any one.

ARCHITECTURE

THE ALHAMBRA, being a brief record of the Arabian Conquest of the Peninsula with a particular account of the Mohammedan Architecture and Decoration. Second edition. By A. F. Calvert. London: John Lane. New York: John Lane Co. 42s. net.

AS was the case with Mr. Calvert's 'Moorish Remains in Spain,' a perusal of the present volume raises doubts as to the existence of a class of reader to whom it can be of use. According to the preface, the writer's aim was to compile an 'illustrated souvenir.' From a popular standpoint—a very popular one—he has, perhaps, succeeded. But we imagine that people fresh from the scenes he describes, who have probably consumed a more than proper allowance of printed rhapsody, would prefer a really adequate commentary upon the Alhambra, a more critical spirit on the part of a cicerone, and, above all, appreciations less utterly Irvingesque. One searches these pages in vain for a statement of the place Granada occupies in the history of Mohammedan architecture, or for any evidence of architectural erudition. The author would probably be surprised to hear that however high the Alhambra ranks ornamentally, its architectural value is, absolutely, that of decadent over-elaboration. But, apparently, the only frame of mind in which the subject can be fittingly approached, is that induced by Washington Irving. The question is: Would any continental writer of similar pretensions to Mr. Calvert's treat the subject thus, in the present year of grace? We think not. Mr. Calvert's text (his only 'two trustworthy authorities' upon the Moors in Spain are Gayángos and Dozy) is eked out with Ford ('As to Queen Isabella, Ford is loud in her praise'), Irving (*Aimez-vous la moutarde, on en a mis partout?*) and other famous authorities ('For the true character of Ferdinand consult Shakespeare, who understood all things'). The character of the information Mr. Calvert supplies, when left to

himself, could not be better illustrated than by that he gives concerning the owner of the Generalife, 'the Marquis of Campotejar, of the Grimaldi Gentili family, better known as Pallavicini of Genoa. . . . The founder of the Grimaldi family was one Cidi Aya, a Moorish prince,' etc. And the Alhambra *jarro* is still 'probably from the Balearic Isles.' The author's command of terms is very peculiar. His vocabulary includes 'Moresco-Spaniards,' 'Granadian,' '*Azulejo* tiles'; and elsewhere the perplexity of choice between Arabian and 'Moresco' is visibly great.

The book is lavishly illustrated—largely from Murphy's 'Arabian Antiquities of Spain,' the 'Monumentos Arquitectonicos de Espana,' drawings by J. F. Lewis, Owen Jones's great work on the Alhambra and his 'Grammar of Ornament.' The extent of Mr. Calvert's borrowings can be estimated from the fact that eighty coloured plates, mainly after Owen Jones, are quite lost among the multitude of illustrations in black-and-white. Whilst a certain number of the latter are from photographs, far too many are reproductions of comparatively unimportant old views; some of these being duplicates of those illustrated from photographs. It would have been well if Mr. Calvert had appended to each borrowed illustration the source from which it was drawn, if only for reference purposes, as in many cases reduction in scale has rendered them valueless.

A. V. D. P.

ESSENTIALS IN ARCHITECTURE. An Analysis of the Principles and Qualities to be looked for in Buildings. By John Belcher, A.R.A. London: Batsford. 5s. net.

THE 'Seven Lamps of Architecture' attempted to do for a former age what this book aims at doing for our own, namely, to give a clear idea of the general principles underlying all good buildings. Ruskin's arguments and examples all tended to the glorification of Gothic. Time and experiment have proved the limitations of that glorious art, and in Mr. Belcher's book the great majority of the seventy-four excellent illustrations are drawn from the Renaissance. The buildings of this period, in spite of Ruskin's denunciations, have proved themselves well suited to our public and private needs, and if Mr. Belcher's book meets with the success it deserves, it should have a sensible influence for good in teaching the principles on which the majority of the structures rising around us are, or should be, designed. All that freedom from prejudice and simple writing, accompanied by a profusion of good illustrations, can do, Mr. Belcher has done; and though a logician might not pass his analysis of the subject, the book is one that ought to be read by every one who has the slightest interest in good building.

FURNITURE, PLATE, ETC.

OLD CHURCH PLATE OF THE ISLE OF MAN. By E. Alfred Jones. Bemrose and Sons. 1907. 10s. 6d. net.

IN remote Isle of Man, the land of runes and kists and cromlechs, we might expect to find, if anywhere, remains of the arts of bygone ages. In the matter of church plate, however, the island produces nothing of older date than Henry VIII, and even of this age nothing exists except a solitary chalice of 1521 and a paten somewhat later. The quest for portable antiquities throughout its numerous churches is no less illusive than in other islands to the north, including Iceland, the glamour of its sagas notwithstanding. Yet more surprising is the absence of Reformation chalices, only one solitary cup dating back to the sixteenth century. This is not a chalice, but a domestic beaker of 1591, by a London maker using for mark T. S. over a double-headed eagle displayed, engraved with the usual Holbeinesque border, and in use at Kirk German. A beaker of Dutch make is of early seventeenth-century date, presented to S. Paul's Church in Ramsey in 1747. Beakers of later date are used in other churches, as in Scotland. Cups with beaker-shaped bowls on balustered stems are represented by one at Kirk German, by a London maker using a hound sejant for mark, 1650. It is associated with a fine Commonwealth flagon, the oldest in the island. Another chalice of the time of Charles I is at Kirk Conchan, formed of the ordinary truncated conical bowl on a balustered stem.

Of domestic plate the chief objects are a small Charles II tankard, 1675, at Kirk Braddon, and a few pieces, of no especial interest, bequeathed in early Victorian years. The best is a two-handled cup and cover of Dublin make, *circa* 1725, weighing just under 48 oz., in S. Mary's Chapel, Castletown.

So much for the church plate of Manxland, an island with its own parliament, the House of Keys, and forming the diocese of Sodor and Man. Only one piece, a beaker, appears to be of Manx provenance.

Mr. E. Alfred Jones has chanced upon, with perhaps some self-denial, one of the less interesting districts, while the church plate of many of the richest English counties remains, still inviting description at the hands of competent recorders. To judge by the church plate of Wilts., there must be treasure indeed to be brought to light in Hants, Sussex, Devon and Cornwall, Somerset, the home counties, the west coast, the east coast, the midlands and the north. Local societies who publish journals, the clergy, or local residents could perform the task at far less cost and with less labour than a stranger from a distance, but they do not. An indefatigable investigator and worker like Mr. Jones appears and accomplishes the task

while others are thinking about it. May others like him appear, for until the church plate of England is as adequately known as that of Scotland, no real history of old English plate can be forthcoming. J. S. G.

COMMON GREEK COINS. Vol. I. The Coinage of Athens, Corinth, Aegina, Boeotian League, Alexander the Great, Achaean League and Lycian League. By the Rev. A. W. Hands. Spink and Son. Pp. 170. 5s. net.

THIS little book is a reprint of articles which have appeared in a well-known coin dealer's circular. Its object is to interest modest collectors (and there are more modest collectors of coins than of anything else except, perhaps, stamps) in Greek coins. Every one who has any knowledge of ancient art and archaeology will admit that the object is a laudable one. Mr. Hands writes with great enthusiasm for his subject, and this to some extent compensates for his lack of scholarship. The book is an uncritical jumble of old and new, true aud untrue, information put in a quaintly old-fashioned way. We have no doubt that it will interest a class of collectors who are not reached by books of a more scholarly or methodical kind.

FRENCH FURNITURE. By André Saglio. G. Newnes. 7s. 6d. net.

BY approaching his complicated subject from the historical standpoint the author has contrived to weave his facts into a connected narrative, and so has produced a good popular introduction to the study of French furniture. We have noticed a few small slips and misprints, and we think more attention might have been given to the furniture of the Empire, which is condemned in too sweeping fashion; but the chief fault we have to find is that the text does not give references to the illustrations. These number nearly sixty, and are admirable in their way, but the book would have been more useful to beginners had they been more closely connected with the letterpress, and if some attempt had been made to date the specimens approximately. The volume includes an index and a short bibliography, and has the additional merit of being well printed and prettily bound.

GLASS, CHINA, SILVER. By Frans Coenen. London: T. Werner Laurie. 6s. net.

WE have read this collection of illustrated essays reprinted from the *Onze Kunst* with some interest. They show a decided appreciation of the objects described, and though, as the preface states, they may serve as a kind of advertisement for the Willet collection, they are well worth reading by British collectors of glass, china and plate.

PAINTING AND DRAWING

TIZIAN. Des Meisters Gemälde in 230 Abbildungen. Dr. Oskar Fischel. M. 6.

DÜRER. Des Meisters Gemälde, Kupferstiche und Holzschnitte in 447 Abbildungen. Dr. Valentin Scherer. M. 10.

MICHELANGELO. Des Meisters Werke in 166 Abbildungen. Fritz Knapp. M. 6. Klassiker Der Kunst. Deutsche Verlags-Anstalt, Stuttgart und Leipzig.

THIS excellent series does very well what English books of the same kind have hitherto done very badly or not at all. Each volume presents in a compact form reproductions of the whole of the work of a great master, prefaced by a short introduction and completed by brief notes. Each reproduction is of fair size, is well printed and is set in its proper chronological place. The series, in fact, is admirably adapted to the need both of students who desire completeness, and of the general lover of art who likes plenty of illustrations. The volumes before us, covering as they do the work of three of the world's greatest masters, open up so many problems to the critic that it is impossible in a short notice to touch upon even the most salient of them. We may not always comprehend the standard which in the case of Titian is too high for the *Madonna and Child with the Magdalen* in the Hermitage and yet is not too high for a good many things here included among his genuine works, such as the *Adoration of the Shepherds* in the Pitti, or the *Mater Dolorosa* of the Prado; or which in the case of Dürer places Sir Frederic Cook's marvellous *grisaille* on a level with things that are hardly even imitations of Dürer. Yet to have all Dürer's paintings, engravings and wood-cuts in a single volume is a boon which makes minute criticism an ungrateful task. In the volume on Michelangelo, too, we notice that the *Deposition* in the National Gallery is placed among the doubtful works, a concession to modern depreciatory gossip which should not have been made except upon far better evidence than any which has hitherto been produced. To suppose that it was the work of Pontormo from a design made by Michelangelo in late life is surely far more difficult than to regard it as an early work of the master himself, midway between the *St. Proculus* at Bologna and the Uffizi tondo. The problem, however, is too complex for discussion here; we can only once more commend the book which suggested it.

THE LANDSCAPES OF GEORGE FREDERICK WATTS. Introduction by Walter Bayes. Newnes. 3s. 6d. net.

WE have found fault with some of the previous volumes of Messrs. Newnes's series for a certain

want of thoroughness in carrying out an essentially praiseworthy idea. The selection of plates has not always been adequate, their arrangement has often been haphazard where order was eminently desirable, and the introductions have not infrequently been superficial. In the present instance, the arrangement of the plates is still haphazard, and the series of eighteen subjects rather smaller than admirers of Watts could have wished. The introduction is an ingenious piece of criticism which more than redeems these material defects. Mr. Bayes is not blind to the technical failings of much of Watts's later painting: to the fumbling touches of dry colour which encourage constant revision, and to the dominance of an indolent lyric note which overwhelms the braver and more strenuous expression of his early days. In the search for absolute justice the case has even been pressed too far. To sketch landscape is comparatively easy; to make great pictures out of landscape is supremely difficult, especially in these days, when the habit of scientific vision has robbed the painter of many of the convenient abbreviations possible in a less photographically minded age. Watts at least succeeded in painting noble landscapes, and it is by his results that we must judge his methods. In most of his landscapes the technique seems adequate and well adapted to the matter in hand, and no technique need be more than that. To judge Watts by the technique of Whistler or Turner (each supreme in his own field) is to be as rash as Ruskin was in the case of Whistler, or as unjust as every critic of note was to Turner's most brilliant phase of oil painting for nearly a century. In the house of fame there are just so many technical methods as there are fine artists.

SIR EDWARD BURNE-JONES. Second Series. Newnes's Art Library. London: Newnes. 3s. 6d. net.

THIS second series of reproduction from Burne-Jones contains an appreciation by M. Arsène Alexandre (who, if he wrote in French, has not been very well treated by his translator) and forty-eight half-tone plates, including the eleven scenes in the *Story of Orpheus* and the *Pygmalion* series of four, besides the frontispiece, which is a photogravure of the *Vespertina Quies*. Recent exhibitions of pictures have helped to show that Burne-Jones's colour is unable to hold its own against that of robuster painters; while it scarcely needed the exhibition of his drawings at the Leicester Galleries to prove the merits of his design and draughtsmanship. In losing his colour, therefore, as we lose it in such reproductions as these, we lose less than would be the case with many other artists, and his design may be profitably studied in the plates before us. The resemblance to Watts must strike the eye at once, especially in such plates as that of the *Luna* (page 15) or *The Garden Poisoned* in the *Orpheus* set (page 39). The influence of Watts on Burne-Jones is an interesting study that has not, perhaps, received due attention.

ANTOINE WATTEAU. By Claude Phillips. Seeley. 2s. net.

RAPHAEL IN ROME. By Mrs. Henry Ady. Seeley. 2s. net.

THESE two little books are the latest additions to the pretty series of 'Miniature Portfolio Monographs.' Both books have been revised by their authors, and a glance at Mr. Claude Phillips's monograph will show with how much care the new edition has been brought up to date. Mrs. Ady covers ground which critics have recently avoided on a scale which does not admit of much attention being given to details, yet we note that the drawing reproduced on p. 127 is described as belonging to the end of Raphael's Roman period, while its style definitely points to the beginning of it. A good many other small points might be criticized; but, while lacking the assured authority of Mr. Phillips's study, it is in its degree a sound and careful piece of work.

MISCELLANEOUS

VENICE: ITS INDIVIDUAL GROWTH, FROM THE EARLIEST BEGINNINGS TO FALL OF THE REPUBLIC. By Pompeo Molmenti. Translated by Horatio Brown. The Middle Ages. In two parts, pp. 223, 237. London: Murray. 1906. 21s. net.

THIS work is a translation of the first volume of Mr. Molmenti's 'Storia di Venezia,' which was reviewed at length in THE BURLINGTON MAGAZINE for November, 1905. We then said that the new history would be a necessary possession for all students of Venice and her arts: to this opinion we adhere, and therefore welcome Mr. Brown's translation, which will place it within the reach of many who labour under the disadvantage of not reading Italian. The translator knows Venice: he has lived there for many years past, has calendared its archives for the British Government, and has written not a little himself on the history and customs of the Venetians. As would be expected, the translation is on the whole excellent, but there is one slip which we should hardly have looked for from one who knows Venice so well. On page 215 of the first part Mr. Brown says that 'Maundy Thursday was kept in commemoration of the victory of Venice over Ulric Patriarch of Aquileia': the day so kept was *giovedì grasso*, and *giovedì grasso* is the last Thursday before Lent, not the last Thursday in Lent. Two or three other small points struck us in going through these volumes. The head of the old chapter of S. Mark's was the *primicerius*: Mr.

Brown Englishes this 'the dean, the *primicerio*.' This seems to imply that 'dean' is so commonly the title of the head of a chapter that any other is abnormal, which is very far from being the case. Again, while he wisely translates *chiesa arcipretale* as 'parish church' (ii, 79), for some reason or other he speaks of the *duomo* of Aquileia, and the *duomo* of Torcello—*duomo* is a word which seems to have a fascination for foreign writers on Italy. Mr. Brown has added no notes of his own, but in one place we think he should have done so. Mr. Molmenti says (i, 221) that 'Venice numbered among her guests . . . the archbishop of Westminster, uncle of Henry V of England (1418).' Of course the prelate in question was Cardinal Beaufort, bishop of Winchester, and the translator would have done well had he added a note correcting the author. The illustrations are numerous, but are only a selection from those in the original volume; they are apparently printed on art paper which has afterward been coated with, of necessity, a loss of definition, which, however, for ordinary readers is more than made up for by increase in beauty. Comparing the two editions, we may sum them up by saying that the translation will be used for pleasure, the original for study.

E. B.

THE COLOUR OF LONDON, HISTORIC, PERSONAL AND LOCAL. By W. J. Loftie, F.S.A. Illustrated by Yoshio Markino. With an Introduction by M. H. Spielmann, F.S.A., and an Essay by the Artist. Chatto and Windus. 20s. net.

THIS volume reproduces in colour a selection from the drawings of Mr. Markino lately on view at the Clifford Gallery. Mr. Markino is a Japanese who has spent ten years in London, has attended English art schools, and has achieved a style in which Western methods are superimposed upon Japanese vision with a unique and very agreeable result. Mr. Markino's drawing is his weakest point; which is not surprising when we learn from his *naïve* little essay that he is almost entirely self-taught; and it is, naturally, in the drawing of architecture that he most conspicuously fails. His *In Westminster Abbey* (p. 182) is injured, also, by an inevitable lack of familiarity with the spirit of the place. It is not, therefore, in the buildings of London that he succeeds best; but, as the title of the book implies, in the representation of its colour. He understands thoroughly the advantage of the vague background provided by the atmosphere of London, and his love of it leads him so far as to declare that December is his favourite month. The most effective and charming of all these delightful things are the scenes in autumn and winter. Against the dim background Mr. Markino throws touches of red and gold and mauve which melt away into it with admirable softness and mystery; and his method of wash drawing is perfectly adapted to the diffusion of light in such night scenes as *The Alhambra* (p. 20), *The Porch of the Carlton Hotel* (p. 74). He can, on occasion, produce the full effect of a bright sunshine; and that he has a sense of humour is clear not only from his view of the Albert Memorial—which omits all except the steps—but also from some of his studies of low life in our streets. Mr. Loftie's text is full of interesting matter; but his English is not quite so good as Mr. Markino's.

THE OXFORD HISTORICAL PAGEANT: June 27-July 3, 1907. Book of Words, with Illustrations. Oxford: for the Pageant Committee. 1907. 2s.

PAGEANTS are not as a rule productive of much that is valuable either in literature or art; but this volume alone would except the Oxford Pageant from any such stricture. Its contents and format make it worth at least double the price asked. Of the literary matter it is sufficient here to say that among the contents are a poem by Mr. Robert Bridges and a short and characteristic essay by Mr. Quiller-Couch; that the scenes of the Pageant, from St. Frideswide to James II and the Fellows of Magdalen, are written, mainly in verse, by Mr. Laurence Housman, Mr. Laurence Binyon, Professor Oman, Mr. Godley, Professor Raleigh, Mr. Stanley Weyman, Miss Wordsworth and Mr. J. B. Fagan; and that its notes and text give something like a brief history of education in Oxford. The volume is a quarto of 136 pages, and is printed by Mr. Horace Hart with the ancient types (*circa* 1677) of Bishop Fell, with appropriate—and, we suspect, contemporaneous—head and tail pieces. The full-page illustrations number thirty-five, and cannot fail to appeal to the antiquarian. Eighteenth century numbers of the Oxford Almanack furnish not a few; but even more interesting are those reproduced from the views made by Bereblock in 1566 for Queen Elizabeth's visit to Oxford, and Agas's bird's-eye view of 1578. Manuscripts, drawings and engravings, in the Bodleian and elsewhere, are the sources of many more; and the reproductions taken from the illustrated catalogues of the Oxford Historical Portraits exhibitions include the Jesus College *Elizabeth*, Bower's *Charles I* at All Souls, the Bodleian *Laud*, and the *Prince Rupert*, by J. M. Wright, at Magdalen.

THE LAND IN THE MOUNTAINS (TYROL). By W. A. Baillie-Grohman. Simpkin, Marshall, Hamilton, Kent and Co., Ltd. 12s. 6d. net.

MR. BAILLIE-GROHMAN is equally well known as a writer and as a sportsman, as the pages of THE BURLINGTON MAGAZINE have frequently shown.

As might be expected, his book on the Tyrol is a thoroughly readable study of the history of the country, with special reference to his own picturesque home. It is illustrated with an admirable series of photographs of scenery, castles, people and furniture, the latter including a number of remarkable specimens of fifteenth century work in wood and metal. The book is very well written, and will interest even those who are not familiarly acquainted with the wonderful country it describes.

RIQUET À LA HOUPPE. (Deux versions d'un conte de ma mère Loye.) Eragny Press, The Brook, Hammersmith, W. 25s. net.

WE have frequently called attention to the beauty of the Eragny Press publications, so that we need only chronicle the appearance of this dainty little volume in order to recommend it to our readers. The two versions of the folk-tale present an amusing contrast; the second, from a seventeenth-century MS., investing it with the gallantry of a later age, while that of Perrault is in a more primitive vein. The two coloured woodcuts with which it is embellished are among the happiest of Mr. Pissarro's conceptions, and as usual the book is a model of fine typography. A prospectus inserted in our copy makes the interesting announcement that Mr. and Mrs. Pissarro are prepared to issue some songs by Herrick, Lovelace and others, with original settings by Henry Lawes, if sufficient support is assured them in such a difficult and expensive production. The price of the paper copies will not exceed £2, and all who are interested and wish to subscribe should communicate with the Secretary of the Eragny Press, The Brook, Hammersmith, W.

PICTURES AND THEIR VALUE. Turner and Robinson. Eltham. 6s. net.

IN some respects this record of auction prices during the season of 1905 and 1906 represents an advance upon other works of reference of the kind we have received. It is not quite free from misprints, but here and there it does show a certain attempt at discrimination in that the entries are occasionally annotated. The addition of the names of the purchasers, where possible, would have increased its future value as a work of reference.

THE price of the volume on Correggio by Dr. Georg Gronau in the series of 'Klassiker der Kunst' (Deutsche Verlags-Anstalt), reviewed in THE BURLINGTON MAGAZINE for June, is 7 marks, not 6 as stated at the head of the review.

RECENT ART PUBLICATIONS*

ART HISTORY

Illustrierte Geschichte des Kunstgewerbes: herausgegeben in Verbindung mit W. Behncke, M. Dreger, O. von Falke, J. Folnesics, O. Kümmel, E. Pernice, und G. Swarzenski, von G. Lehnert. Part I. (11×7) Berlin (Oldenbourg), 8 parts, each 4 m. 25. Copiously illustrated, some plates in colour.

MICHEL (A.). Histoire de l'Art depuis les premiers temps chrétiens jusqu'a nos jours. II: Formation, expansion et évolution de l'Art gothique. Seconde partie. (12×8) Paris (Colin), 15 fr.

BRITISH MUSEUM. A guide to the mediæval room and to the specimens of mediæval and later times in the gold ornament room. (9×6) London (British Museum), 1s. 6d. By O. M. Dalton; 290 pp. and over 200 illustrations.

STRZYGOWSKI (J.). Die bildende Kunst der Gegenwart. Ein Büchlein für jedermann. (9×6) Leipzig (Quelle & Meyer), 4 m. Illustrated.

TOPOGRAPHICAL WORKS

BUDGE (E. A. W.). The Egyptian Sûdân, its history and monuments. (10×7) London (Kegan Paul), 42s. net. 2 vols., maps and plans.

Kusejr Amra. [By A. Musil and others.] (17×13) Vienna (North-Arabian Commission of the Imperial Academy of Sciences), 10 gs. 41 plates, some in colour, and process illustrations.

TROWER (H. E.). The Book of Capri. (9×5) Naples (Prass), l. 5. Illustrated.

JANSE (O.). Medeltidsminnen fran Ostergotland. Stockholm (Cederquist), 10s. 100 illustrations.

BIOGRAPHICAL WORKS AND MONOGRAPHS

GRAVES (A.). The Society of Artists of Great Britain, 1760–1791. The Free Society of Artists, 1761–1783. A complete dictionary of contributors and their work from the foundation of the Societies to 1791. (11×8) London (Bell; Graves), 63s. net.

BALDRY (A. L.). Royal Scottish Academy. Edited by C. Holme. (12×9) London ('Studio' Spring number). 40 plates.

STRAUS (R.) and DENT (R. K.). John Baskerville, a memoir. (12×9) London (Chatto & Windus), 21s. net. 14 plates.

ROBERTS (W.). Sir W. Beechey, R.A. (8×6) London (Duckworth), 7s. 6d. net. Plates.

RUSCONI (A. J.). Sandro Botticelli. (11×7) Bergamo (Istituto d'Arti grafiche), 7 l. 142 illustrations.

GRONAU (G.). Correggio, des Meisters Gemälde in 196 Abbildungen. (10×7) Stuttgart, Leipzig (Deutsche Verlags-Anstalt), 7 m.

CALVERT (A. F.). Murillo, a biography and appreciation. (8×5) London, New York (Lane), 3s. 6d. net. Plates. 'The Spanish Series.'

TOUDOUZE (G.). Henri Rivière. (11×8) Paris (Floury), 25 fr. Illustrated.

RAUCH (C.). Die Trauts. Studien und Beiträge zur Geschichte der Nürnberger Malerei. (10×7) Strasburg (Heitz), 8 m. 31 plates.

A. E. G. Whistler notes and footnotes and other memoranda. (10×7) London (Mathews), 10s. 6d.; New York (Collector and Art Critic Co.), 2.50 dols.

PAINTING

ABENDSCHEIN (A.). The Secret of the Old Masters. (7×5) London (Appleton), 4s. 6d. net.

FRIZZONI (G.). Le Gallerie dell' Accademia Carrara in Bergamo. (11×8) Bergamo (Istituto d'Arti grafiche), l. 6.50. Illustrated.

The George A. Hearn Gift to the Metropolitan Museum of Art, in the City of New York, in the year 1906. (10×7) New York (printed for the Museum). Illustrated.

BASSERMANN-JORDAN (E.). Unveröffentlichte Gemälde alter Meister aus dem Besitze des bayerischen Staates. I. Kgl. Schloss zu Aschaffenburg. (20×15) Frankfurt-a.-M. (Keller). 50 phototype plates and text.

Vienna. Die Gemäldegalerie: alte Meister. Catalogue. Second edition. (7×5) Vienna (Holzhausen), Leipzig (Hiersemann), 10s. 200 illustrations.

*Sizes (height×width) in inches.

OPPOLZER (Baron E. von). Katalog einer Kunstsammlung. Unter Mitwirkung der Herren E. Flechsig, C. Hofstede de Groot, R. Freiherrn von Lichtenberg und A. Mahler. Bearbeitet und herausgegeben vom Besitzer. (14×12) Munich (Helbing), 15 m. 33 plates, etc.

RICHTER (J. P.). A descriptive catalogue of Old Masters of the Italian school, belonging to H. W. Cannon, Esq., Villa Doccia, Ficsole. (8×5) Florence (Sceber). 2 plates.

JACOBSEN (E.). Sienesische Meister des Trecento in der Gemaldegalerie zu Siena. (12×8) Strasburg (Heitz), 8 m. Illustrated.

AUBERT (A.). Die malerische Dekoration der San Francesco Kirche in Assisi: ein Beitrag zur Lösung der Cimabue Frage. (10×7) Leipzig (Hiersemann), 36 m. 69 plates.

MUTHER (R.). The History of Modern Painting. Revised edition, continued by the author to the end of the nineteenth century. 4 vols. (10×7) London (Dent). Illustrations, some in colour.

JAMES (M. R.). The Frescoes in the Chapel at Eton College. Facsimiles of the drawings by R. H. Essex. With explanatory notes. (11×15) Eton College (Spottiswoode), 7s. 6d. net.

LICHTENBERG (Baron R. von) and JAFFÉ (E.). Hundert Jahre deutsch-römischer Landschaftsmalerei. (8×6) Berlin (Oesterheld), 18 m. 45 plates (9×12).

SCULPTURE

EDGAR (C. C.). Catalogue general des Antiquités égyptiennes du Musée du Caire: Sculptors' studies and unfinished works. (14×10) London (Quaritch). 43 plates.

NEWBERRY (P. E.). Catalogue général des Antiquités égyptiennes du Musée du Caire: Scarab-shaped Seals. (14×10) London (Constable), 52 francs. 22 plates.

STRONG (Mrs. A). Roman Sculpture. (8×6) London (Duckworth), 10s. net. 130 plates.

FELLOWS (G.). Arms, armour, and alabaster round Nottingham. (12×9) Nottingham (Saxton), 12s. 6d. net. Illustrated.

BÖRGER (H.). Grabdenkmäler im Maingebiet von Anfang des XIV. Jahrh. bis zum Eintritt der Renaissance. (10×7) Leipzig (Hiersemann), 12 m. 28 plates.

DIBELIUS (F.). Die Bernwardstür zu Hildesheim. (10×7) Strasburg (Heitz), 8 m. 16 plates.

BODE (W). The Italian Bronze Statuettes of the Renaissance. By W. Bode, assisted by Murray Marks. (19×16) London (Grevel), Berlin (Cassirer), 10 parts (or 2 vols.) at 25s. each part. 150 copies only. Phototypes and process illustrations.

MANUSCRIPTS

Speculum Humanae Salvationis. Texte critique, traduction inédite de J. Mielot (1448). Les sources et l'influence iconographique principalement sur l'art alsacien du XIVe siècle. Par J. Lutz et P. Perdrizet. Tome I. 1er partie. [With 96 plates]. (15×11) Mulhausen (Meininger), Leipzig (Beck).

Hortulus Animae. Cod. Bibl. Pal. Vindob. 2706, The Garden of the Soul. Photo-mechanical facsimile reproductions by the Imp. and Roy. Court and State Printing Office, Vienna, published with elucidations referring to the history of art under the direction of F. Dörnhöffer. Part I. (15×11) Utrecht (Oosthoek), London (Ellis, 29, Bond Street), 11 parts at 3 gs. each. Subscription edition of 75 copies for British Isles. Phototypes, some in colour.

ENGRAVING

HIRSCH (R.). Nachträge und Berichtigungen zu D. Chodowieckis sämtliche Kupferstiche beschreiben von W. Engelmann. Zweite Auflage. (9×6) Leipzig (Engelmann), 5 m.

L'Œuvre lithographique de Fantin-Latour. Collection complète de ses lithographies reproduites et reduites en facsimilé par le procédé héliographique Boyet. (18×13) Paris (Delteil), 100 fr. Edition of 100 copies only. The 195 reproductions include Fantin-Latour's two etchings.

FURNITURE

SINGLETON (E.). Dutch and Flemish Furniture. (11×7) London (Hodder & Stoughton), 42s. net. 62 plates.

SAGLIO (A.). French Furniture. (9×6) London (Newnes' 'Library of the Applied Arts'), 7s. 6d. net. 60 plates.

L'Architecture et la Décoration françaises, Style Empire. L'hôtel Beauharnais, palais de l'ambassade d'Allemagne à Paris. (18×13) Paris (Lib. centrale d'Architecture). Parts I and II, 40 phototype plates.

LACE

MOODY (A. P.). Devon Pillow Lace: its history and how to make it. (8×5) London, New York (Cassell), 5s. net. Illustrated.

JURIE (B. von). Spitzen und ihrer Charakteristik. (10×7) Berlin (Cassirer), 3 m. 50. Illustrated.

MISCELLANEOUS

RODOCANACHI (E.). La Femme Italienne à l'époque de la renaissance; sa vie privée et mondaine, son influence sociale. (13×10) Paris (Hachette), 30 fr. Illustrated.

WILLMOTT (E. C. M.). The cathedral church of Llandaff. (7×5). London (Bell's 'Cathedral series'), 1s. 6d. net.

A series of twelve Delft plates illustrating the tobacco industry, presented by J. H. Fitzhenry, Esq., to the Victoria and Albert Museum. (11×9) London (Wyman, or at the Museum), 4s. 6d. 15 reproductions, 1 in colour.

BOOKS RECEIVED

THE LAND IN THE MOUNTAINS. By W. A. Baillie-Grohman. Simpkin, Marshall, Hamilton, Kent & Co., Ltd. 12s. 6d. net.

ENGLISH FURNITURE DESIGNERS OF THE EIGHTEENTH CENTURY. By Constance Simon. B. T. Batsford. 15s. net.

HANDBUCH DER KUNSTGESCHICHTE. Vol. I. By Anton Springer. E. A. Seemann, Leipzig. 9 marks.

MODERNE KULTUR. Vol. I. By Professor Dr. E. Heyck and others. Deutsche Verlags-Anstalt, Stuttgart. 15 marks.

COMMON GREEK COINS. Vol. I. By Rev. A. W. Hands. Spink. 5s. net.

ESSENTIALS IN ARCHITECTURE. By John Belcher, A.R.A. B. T. Batsford. 5s. net.

NOTABLE PICTURES IN ROME. By Edith Harwood. J. M. Dent & Co.

THE OXFORD HISTORICAL PAGEANT: BOOK OF WORDS. University Press, Oxford. 2s. net.

RIQUET À LA HOUPPE. Eragny Press, The Brook, Hammersmith. 25s. net.

THE DISCOVERIES IN CRETE. By Ronald M. Burrows. John Murray. 5s. net.

CATALOGUES RECEIVED

FRANKFURTER BÜCHERFREUND. Anzeiger No. 78-79 des Antiquarischen Bücherlagers von Gilhofer & Ranschburg. Vienna.

MAGAZINES RECEIVED

Contemporary Review. Nineteenth Century and After. Fortnightly Review. Albany Review. Monthly Review. Review of Reviews. Athenæum. The Connoisseur. The Art Journal. The Studio. The Expert. Collecting. Badminton. The Craftsman. The Rapid. Fine Art Trade Journal. The Pedigree Register. La Chronique des Arts et de la Curiosité (May and June). Die Graphischen Künste. Repertorium fur Kunstwissenschaft (Berlin). Jahrbuch der königlich preussischen Kunstsammlungen (Berlin). Die Kunst. Onze Kunst (Amsterdam). Bollettino D'Arte (Rome). La Rassegna Nazionale (Florence). L'Arte. Kokka (Tokyo).

ART IN GERMANY

THE Suermondt Museum at Aix-la-Chapelle has ever since its foundation cultivated the collection of old German wood-carving as a speciality. The recent acquisition of the wood-carving collection of the late Richard Moest, who resided at Cologne, places it at a bound in the foremost position as regards this kind of work. Moest had brought together about 600 carvings illustrating all phases of the art from the twelfth and thirteenth centuries down to the beginning of the nineteenth, the majority being altars and statues or statuettes taken from altars. Besides that, he owned over fifty pieces of genuine Gothic and Renaissance furniture, and nearly a thousand various fragments, panels and other pieces of decorative carving, which supplemented the main collection.

The ducal collection of art and antiquities at the castle in Coburg is one of the most important in Germany, among those not depending upon public means for their acquisitions. It is, however, known to very few specialists and not at all to the general public. Coburg does not lie on one of the main lines of traffic, and even when one has decided to devote a day or two to touching upon Coburg, the treasures up there in the castle are not easy of access, being in the nature of a big private collection. During the summer months of this year a great part of the collections is going to be publicly exhibited in the rooms of the Coburger Kunstverein, down in the town, and thus many people will have at least an easy chance of seeing them. Perhaps the most important feature is the contents of the Print Room, including valuable drawings by the foremost masters of the German Renaissance, and many incunabula of the art of engraving on copper in Germany. The armoury is also important. The strong point of the picture galleries is the portrait collection, covering the periods from Cranach down to Graff. In accordance with the universal character of such 'kunstkammern'—as which the Coburg collection was started—there are miniatures, stained glass, old furniture, Gothic and Renaissance sculptures in stone and wood, tapestries, etc.

The late Councillor Keddig left his art collections to the town of Stettin, besides a large sum of money to start and run a municipal fine art museum with. The frequent recurrence of such bequests is a most pleasing sign of the spirit of our age. Yet one cannot help putting the question to oneself from time to time: what are these numerous institutions going to be filled with, considering how rapidly the market for good and genuine old art is being exhausted, unless they limit themselves to the purchase of modern work?

Your Paris correspondent, in discussing the Sedelmeyer sales, has again drawn attention to the fact that the English school of painting, in spite of all the enthusiasm there is for it, is still little understood upon the continent. His remarks apply to Germany as well as they do to France, as appears from the very fact that, according to his account, many of the overpaid and doubtful Sedelmeyer paintings went to Germany. During the past six months a somewhat similar collection of English eighteenth century paintings has been on an exhibition tour through the principal towns of Germany. The standard, I should say, does not nearly come up to that of the Sedelmeyer stock, and many of these attributions to masters of the first rank, like Reynolds, Romney, Gainsborough, Constable, Turner, Morland, etc., are palpably unconvincing even to those who have only a very general knowledge of the school. If more were really known, of course, such an exhibition would not be acceptable even to the general public. As it is, collectors and museums have apparently not been incautious enough to suppose that here was a special chance of acquiring a masterpiece; for the collection seems to have remained entire or, at least, almost unbroken to this day. It would indeed be strange if England had allowed such a collection as this purports to be to pass quietly out of its reach without as much as taking notice of it.

The newly founded King-Albert Museum at Chemnitz, Saxony's industrial metropolis, has received a collection of modern paintings as an anonymous gift.

Hans Thoma has presented one of his early works, *Fighting Lads* (painted 1872), to the museum of Karlsruhe, besides an unusually austere *Crucifixion* by Ludwig Schmid-Reutte, who cultivates an archaic style of painting. Two further paintings by Thoma, *The Evening Star* and *Dusk*, are likewise among the new acquisitions of the same museum.

We reproduce a very fine example of early seventeenth century German silversmiths' work—a drinking vessel made by Elias Geyer in 1608-1610, now in the Green Vault, Dresden. Other examples of this craftsman's work were reproduced in the June number of this magazine. The recent exhibition of applied arts in Leipzig, where no less than 120 of his masterpieces were collected, has served to bring Elias Geyer's name into the prominence it deserves. H. W. S.



DRINKING-VESSEL, 1608-1610, BY ELIAS GEYER
IN THE GREEN VAULT, DRESDEN

ART IN FRANCE

ONE of the most interesting exhibitions of the Paris season has been reserved for its close: the exhibition of the works of Chardin and Fragonard at the Georges Petit galleries, which was opened by the President of the Republic on June 10, and will remain open until July 12. The exhibition is due to the initiative of M. Armand Dayot, the well-known editor of 'L'Art et Les Artistes,' and has been organized by an influential committee of museum directors, amateurs and artists, with Baron Henri de Rothschild as chairman and M. Dujardin-Beaumetz, the Assistant-Minister of Fine Arts, as honorary president. The profits are to be devoted to the fund for erecting a monument to Chardin and to charitable purposes. They should be considerable, for up to the present the exhibition rooms have been daily so crowded that it is difficult to get a glimpse of the pictures.

The arrangement of the pictures is not all that could be desired; only aesthetic effect has been considered, and there is no attempt at chronological or any other classification. The fact that the paintings are all in one large hall no doubt made classification difficult without considerable sacrifice of the general aesthetic effect; but the works of the two artists might at least have been separated instead of being mixed up together in inextricable confusion. This mistake, as it seems to the present writer, in the arrangement does not, however, prevent the exhibition from being profoundly interesting and extremely attractive. Without being an exhaustive display of the work of either painter—that would be almost impossible—it is quite sufficiently representative to give material for a comparative estimate of their respective achievement. It establishes beyond question—if there were any question about the matter—the superiority of the earlier master; and this is saying much, for, in face of some of the paintings here, it is impossible to contest the claim of Fragonard to be called a great artist. But Chardin appears as among the greatest, one of those who belong to no country and no period, while Fragonard is essentially of his own country and his own epoch.

The paintings of Chardin number seventy-two, and there are also three pastels by him as well as eight drawings of different kinds, a miniature, and a box decorated with exquisite miniatures which is lent by Mr. Pierpont Morgan. Baron Henri de Rothschild sends no less than twenty-seven pictures and a drawing, and this is by no means the whole of his wonderful collection of Chardin's works. Naturally among so large a number there is some inequality of merit, but the Rothschild exhibit includes some of the finest examples in the room. The four *genre* pictures from the Liechtenstein collection are unsurpassed by any others; their quality is exquisite, and it is hard to choose between them. The three lent by the German Emperor are less attractive; two of them in particular, *La Pourvoyeuse* and *La Ratisseuse de Navets*, are not of the finest quality. Two very fine pictures from the collection of Madame Emile Trépard, *Le Jeune Homme au Violon* and *L'Enfant au Toton*, have been bought by the Louvre for £14,000; we hope to reproduce them before long in THE BURLINGTON MAGAZINE. M. Leprieur is to be congratulated on his acquisition of two examples worthy to take their place among the best of those which the Louvre already possesses. The exhibition contains a replica of *L'Enfant au Toton* (No. 70), much inferior in quality. There is not space to deal in detail with the many beautiful examples of still life; those lent by Baron Henri de Rothschild, M. François Flameng and M. Alexis Vollon are perhaps specially admirable. But the standard of the exhibition as a whole is a very high one. Among the drawings a word of special mention is due to the wonderful pastel portrait of Chardin by himself belonging to M. Léon Michel-Lévy.

The seventy paintings by Fragonard do not show so high a level of excellence as those of Chardin for the simple reason that Fragonard was far more unequal. Among them are many pot-boilers of the kind that Fragonard produced by the score to decorate the boudoirs of *demi-mondaines*, a purpose for which they are admirably fitted. But side by side with these trifles are works of art possessing other qualities besides the extraordinary cleverness which Fragonard shows in his lightest moments. The Bank of France has lent the superb *Fête de Saint-Cloud* which we can here compare with the smaller version of the same subject formerly in the collection of the late M. Goldschmidt and now in that of his son-in-law, Count André Pastré, who also lends the portrait of Diderot. These two latter pictures were reproduced in THE BURLINGTON MAGAZINE in 1903 (vol. iii, pp. 287 and 291). A drawing for the picture of the Bank of France, which belongs to Sir James Knowles, has also been reproduced in THE BURLINGTON (vol. viii, pp. 379). Madame Buret's *Portrait of Fragonard's Sister* has the qualities of a Rubens, and so has the *Amants heureux* belonging to Mr. Pierpont Morgan, one of the most exquisite pictures in the exhibition, but likely, one would imagine, to shock profoundly the American public should it ever cross the Atlantic. Among other paintings deserving special mention are *Les Dindons*, lent by M. Charley; *La jeune Mère*, lent by Madame Levert; *Le Cache-cache*, lent by M. Armand Mame; *La Toilette de Vénus*, lent by M. Léon Michel-Lévy; and *Le Billet doux*, lent by MM. Kraemer and Wildenstein. The last was exhibited in London last year. M. Henri Cain lends a most beautiful oil sketch, *Les Naiades*, for the picture in the Louvre. There are also sixty-five

drawings by Fragonard, some of very fine quality, and several miniatures. The great majority of the works of both painters exhibited are from French collections; the only foreigners who lend pictures are the German Emperor, the prince of Liechtenstein, and Mr. Pierpont Morgan; one or two of the miniatures come from England.

The sale of the collection of the late M. Chappey, the well-known Paris dealer, shows that fine works of art, even if bought at high prices, are not a bad investment. M. Chappey was notoriously a bad buyer in the sense that he was inclined to pay more than was wise for one who wishes to sell again. But he was a real connoisseur, and the result of the sale is a tribute to his taste and judgment. It will be remembered that, at his death, he was regarded as insolvent, his debts amounting to about £120,000, but the sale has produced a total of £168,000. The result has been received with satisfaction by the many friends of a man whose comparative failure in business was due to the possession of a true artistic temperament and of scruples as to sharp practice from which some of his successful competitors are free. It is worthy of note that on the whole the objects of the Gothic and Renaissance periods sold better than those of the eighteenth century. Is this the beginning of a healthy reaction? The collection was mainly composed of *objets d'art*.

The Sedelmeyer sale has at last reached its conclusion, and the final instalment, which included drawings and modern pictures, gave rise to an interesting incident. On June 11, the day before the sale began, the 'New York Herald' published an article by its critic, M. Georges Bal, on the attributions of certain pictures of the French school. M. Bal, who is one of the ablest and most independent art critics in Paris, expressed astonishment that some of these pictures should be included in the sale at all, and pointed out that among the works attributed in the catalogue to Corot, Diaz and Daubigny (among others) were pictures which could by no possibility have come from the brushes of those artists. M. Sedelmeyer defended his attributions in the same paper on the following day, and before the sale began the auctioneer stated, in reply to a question put to him, that M. Sedelmeyer would guarantee the pictures as the work of the painters under whose names they were sold. When, however, the pictures mentioned by M. Bal were put up, they were offered only as 'attributed' to Corot, etc., and fetched merely nominal prices.

The incident has caused considerable sensation in artistic circles. In this particular case the expert no doubt corrected the attributions; but the Sedelmeyer sale as a whole has led people to ask whether the system of having an expert at French auctions (of works of art) is really a protection to the public. Apart from the possibility of undue influence by the vendor, as to which no suggestion is made in the present case, what single expert could possibly be competent to deal with all the schools represented in the Sedelmeyer sale? The readers of THE BURLINGTON MAGAZINE have heard something about the representation of the English school. Not one of the attributions of the catalogue was corrected by the expert, who passed as a genuine Gainsborough, for instance, the *Portrait of a Princess*, which fetched nearly £2,000—a picture which nobody with the smallest knowledge of Gainsborough's work could possibly have attributed to him. In such circumstances can it be said that the expert is a help to the buyers? The English system, in which the buyer backs his own opinion, and the auctioneer takes no responsibility, would seem to be more satisfactory. What has been said in THE BURLINGTON about attributions in the English school is true to some degree of the whole sale. Some of the pictures attributed to Van Dyck, for instance, could not possibly be accepted as the work of that master or of any great master. Yet they were passed as Van Dycks by the expert. He cannot be severely blamed: who is omniscient? But the mischief is that the buyer is apt to think that he has a certain guarantee.

The French law, I believe, makes an expert in some degree responsible for his attributions, but the point is rarely, if ever, tested: I have not heard of a case. And it would be very hard on an expert to be held personally responsible for mistakes which every one must make at times. He would hardly dare to accept any attribution at all. It would be more reasonable to permit the purchaser to recover the money from the vendor, should the expert's attribution be clearly proved to be mistaken. For all I know, the French law may enable that to be done. But it is at least an open question whether it would not be best to do away with the expert altogether unless the system can be drastically reformed. By the way, it is reported here that the two pictures attributed to Constable in the Sedelmeyer collection, the *Valley of the Stour* and the *Banks of the Stour* (see page 197 *ante*), were bought for an English collector!

R. E. D.



LANDSCAPE STUDY BY CLAUDE
IN THE UNIVERSITY GALLERIES,
OXFORD

CLAUDE

BY ROGER E. FRY

IN spite of all the attacks of critics, in spite of all the development of high flavour and emphasis of romantic landscape, which might well have spoilt us for his cool simplicity, Claude still lives, not, indeed, as one of the gods of the sale-room, but in the hearts of contemplative and undemonstrative people. This is surely an interesting and encouraging fact. It means that a very purely artistic and poetical appeal stills finds its response in the absence of all subsidiary interests and attractions. The appeal is, indeed, a very limited one, touching only certain highly self-conscious and sophisticated moods, but it is, within its limits, so sincere and so poignant that Claude's very failings become, as it were, an essential part of its expression. These failings are, indeed, so many and so obvious that it is not to be wondered at if, now and again, they blind even a sensitive nature like Ruskin's to the fundamental beauty and grandeur of Claude's revelation. But we must be careful not to count as failings qualities which are essential to the particular kind of beauty that Claude envisages, though, to be quite frank, it is sometimes hard to make up one's mind whether a particular characteristic is a lucky defect or a calculated negation. Take, for instance, the peculiar *gaucherie* of his articulations. Claude knows less, perhaps, than any considerable landscape painter—less than the most mediocre of modern landscapists—how to lead from one object to another. His foregrounds are covered with clumsily arranged leaves which have no organic growth, and which, as often as not, lie on the ground instead of springing from it. His trees frequently isolate themselves helplessly from their parent soil. In particular, when he wants a *repoussoir* in the foreground at either end of his composition he has recourse to a clumsily constructed old bare trunk, which has little more meaning than a stage property. Even in his composition there are *naïvetés* which may or may not be intentional: sometimes they have the happiest effect, at others they seem not childlike but childish. Such, for instance, is his frequent habit of dividing spaces equally, both vertically and horizontally, either placing his horizontal line half-way up the picture, or a principal building on the central vertical line. At times this seems the last word of a highly subtilized simplicity, of an artifice which conceals itself; at others one cannot be sure it is not due to incapacity. There is, in fact, a real excuse for Ruskin's exaggerated paradox that Claude's drawings look like the work of a child of ten. There is a whole world of beauty which one must not look for at all in Claude. All that beauty of the sudden and unexpected revelation of an unsuspected truth which the Gothic and Early Renaissance art provides is absent from Claude. As the eye follows his line it is nowhere arrested by a sense of surprise at its representative power, nor by that peculiar thrill which comes from the communication of some vital creative force in the artist. Compare, for instance, Claude's drawing of mountains, which he knew and studied constantly, with Rembrandt's. Rembrandt had probably never seen mountains, but he obtained a more intimate understanding by the light of his inner vision than Claude could ever attain to by familiarity and study. We need not go to Claude's figures, where he is notoriously feeble and superficially Raphaelesque, to find how weak was his hold upon character

in whatever object he set himself to interpret. In the British Museum there is a most careful and elaborate study of the rocky shores of a stream. Claude has even attempted here to render the contorted stratification of the river-bed, but without any of that intimate imaginative grasp of the tension and stress which underlie the appearance which Turner could give in a few hurried scratches. No one, we may surmise, ever loved trees more deeply than Claude, and we know that he prided himself on his careful observation of the difference of their specific characters ; and yet he will articulate their branches in the most haphazard, perfunctory manner. There is nothing in all Claude's innumerable drawings which reveals the inner life of the tree itself, its aspirations towards air and light, its struggle with gravitation and wind, as one little drawing by Leonardo da Vinci.

All these defects might pass more easily in a turbulent romanticist, hurrying pell mell to get expressed some moving and dramatic scene, careless of details so long as the main movement were ascertained, but there is none of this fire in Claude. It is with slow ponderation and deliberate care that he places before us his perfunctory and generalized statements, finishing and polishing them with relentless assiduity, and not infrequently giving us details that we do not desire and which add nothing but platitude to the too prolix statement.

All this and much more the admirer of Claude will be wise to concede to the adversary, and if the latter ask wherein the beauty of a Claude lies he may with more justice than in any other case fall back on the reply of one of Du Maurier's aesthetes, 'in the picture.' For there is assuredly a kind of beauty which is not only compatible with these defects but perhaps in some degree depends on them. We know and recognize it well enough in literature. To take a random instance. Racine makes Titus say in 'Bérénice': 'De mon aimable erreur je suis désabusé.' This may be a dull, weak and colourless mode of expression, but if he had said with Shakespeare, 'Now old desire doth in his death-bed lie, and young affection gapes to be his heir,' we should feel that it would destroy the particular kind of even and unaccented harmony at which Racine aimed. Robert Bridges, in his essay on Keats, very aptly describes for literature the kind of beauty which we find in Shakespeare: 'the power of concentrating all the far-reaching resources of language on one point, so that a single and apparently effortless expression rejoices the aesthetic imagination at the moment when it is most expectant and exacting.' That, *ceteris paribus*, applies admirably to certain kinds of design. It corresponds to the nervous touch of a Pollajuolo or a Rembrandt. But Claude's line is almost nerveless and dull. Even when it is most rapid and free it never surprises us by any intimate revelation of character, any summary indications of the central truth. But it has a certain inexpressive beauty of its own. It is never elegant, never florid, and, above all, never has any ostentation of cleverness. The beauty of Claude's work is not to be sought primarily in his drawing: it is not a beauty of expressive parts but the beauty of a whole. It corresponds in fact to the poetry of his century—to Milton or Racine. It is in the cumulative effect of the perfect co-ordination of parts none of which is by itself capable of absorbing our attention or fascinating our imagination that the power of a picture by Claude lies. It is the unity and not the content that affects us. There is, of course, content, but the content is only adequate to its purpose and never claims our attention on



VIEW OF A TOWN. FROM THE DRAWING BY CLAUDE IN THE UNIVERSITY GALLERIES, OXFORD

its own account. The objects he presents to us have no claim on him but as parts of a scheme. They have no life and purpose of their own, and for that very reason it is right that they should be stated in vague and general terms. Particularization would spoil the almost literary effect of his presentment. He wishes a tree to convey to the eye only what the word 'tree' might suggest at once to the inner vision. We think first of the mass of waving shade held up against the brilliance of the sky, and this, even with all his detailed elaboration, is about where Claude, whether by good fortune or design, leaves us. It is the same with his rocks, his water, his animals. They are all made for the mental imagery of the contemplative wanderer, not of the acute and ardent observer. But where Claude is supreme is in the marvellous invention with which he combines and recombines these abstract symbols so as to arouse in us more purely than nature herself can the mood of pastoral delight. That Claude was deeply influenced by Virgil one would naturally suppose from his antiquarian classicism, and a drawing in the British Museum shows that he had the idea of illustrating the Aeneid. In any case his pictures translate into the language of painting much of the sentiment of Virgil's Eclogues, and that with a purity and grace that rival his original. In his landscapes Meliboeus always leaves his goats to repose with Daphnis under the murmuring shade, waiting till his herds come of themselves to drink at the ford, or in sadder moods of passionless regret one hears the last murmurs of the lament for Gallus as the well-pastured goats turn homewards beneath the evening star.

Claude is the most ardent worshipper that ever was of the *genius loci*. Of his landscapes one always feels that 'some god is in this place.' Never, it is true, one of the greater gods: no mysterious and fearful Pan, no soul-stirring Bacchus or all-embracing Demeter; scarcely, though he tried more than once deliberately to invoke them, Apollo and the Muses, but some mild local deity, the inhabitant of a rustic shrine whose presence only heightens the glamour of the scene.

It is the sincerity of this worship, and the purity and directness of its expression, which makes the lover of landscape turn with such constant affection to Claude, and the chief means by which he communicates it is the unity and perfection of his general design; it is not by form considered in itself, but by the planning of his tone divisions, that he appeals, and here, at least, he is a past master. This splendid architecture of the tone masses is, indeed, the really great quality in his pictures; its perfection and solidity are what enables them to bear the weight of so meticulous and, to our minds, tiresome an elaboration of detail without loss of unity, and enables us even to accept the enamelled hardness and tightness of his surface. But many people of to-day, accustomed to our more elliptical and quick-witted modes of expression, are so impatient of these qualities that they can only appreciate Claude's greatness through the medium of his drawings, where the general skeleton of the design is seen without its adornments, and in a medium which he used with perfect ease and undeniable beauty. Thus to reject the pictures is, I think, an error, because it was only when a design had been exposed to constant correction and purification that Claude got out of it its utmost expressiveness, and his improvisations steadily grow under his critical revision to their full perfection. But in the drawings, at all events, Claude's great powers of design

are readily seen, and the study of the drawings has this advantage also, that through them we come to know of a Claude whose existence we could never have suspected by examining only his finished pictures.

In speaking of the drawings it is well to recognize that they fall into different classes with different purposes and aims. We need not, for instance, here consider the records of finished compositions in the 'Liber Veritatis.' There remain designs for paintings in all stages of completeness, from the first suggestive idea to the finished cartoon and the drawings from nature. It is, perhaps, scarcely necessary to remark that it would have been quite foreign to Claude's conception of his art to have painted a picture from nature. He, himself, clearly distinguished sharply between his studies and his compositions. His studies, therefore, were not incipient pictures, but exercises done for his own pleasure or for the fertility they gave to his subsequent invention, and they have the unchecked spontaneity and freedom of hand that one would expect in such unreflecting work. These studies again fall into two groups: first, studies of detail, generally of foliage or of tree forms, and occasionally of rocks and flowers; and secondly, studies of general effects. Of the studies of detail I have already said something. They have the charm of an easy and distinguished calligraphy, and of a refined selection of the decorative possibilities of the things seen, but without any of that penetrating investigation of the vital nature of the thing seen which gives its chief beauty to the best work of this kind.

It is, indeed, in the second group of studies from nature that we come from time to time upon motives that startle and surprise us. We find in these a susceptibility to natural charms which, in its width of range and freedom from the traditional limitations of the art of landscape, is most remarkable. Here we find not only Claude the prim seventeenth-century classic, but Claude the romanticist, anticipating the chief ideas of Corot's later development[1], and Claude the impressionist, anticipating Whistler and the discovery of Chinese landscape, as, for instance, in the marvellous *aperçu* of a mist effect, which we reproduce (plate xiv)[2]. Or, again, in a view which is quite different from any of these, but quite as remote from the Claude of the oil-paintings, in the great view of the Tiber (Plate xiii), a masterpiece of hurried, almost unconscious planning of bold contrasts of transparent gloom and dazzling light on water and plain. This, indeed, is so modern in manner that one might mistake it at first glance for a water-colour drawing by Mr. Steer.

The impression one gets from looking through a collection of Claude's drawings like that at the British Museum is of a man without any keen feeling for objects in themselves, but singularly open to impressions of general effects in nature, watching always for the shifting patterns of foliage and sky to arrange themselves in some beautifully significant pattern and choosing it with fine and critical taste. But at the same time he was a man with vigorous ideas of the laws of design and the necessity of perfectly realized unity, and to this I suppose one must ascribe the curious contrast between the narrow limits of his work in oil as compared with the wide range, the freedom and the profound originality of his work as a draughtsman.

[1] As, for instance, in a wonderful drawing, *On the Banks of the Tiber*, in Mr. Heseltine's collection.

[2] It is not impossible that Claude got the hint for such a treatment as this from the impressionist efforts of Græco-Roman painters. That he studied such works we know from a copy of one by him in the British Museum.



LANDSCAPE STUDY BY CLAUDE
IN THE UNIVERSITY GALLERIES, OXFORI

Among all these innumerable effects which his ready susceptibility led him to record he found but a few which were capable of being reduced to that logical and mathematical formula which he demanded before complete realization could be tolerated. In his drawings he composes sometimes with strong diagonal lines (*Ripa Grande*, pl. i), sometimes with free and unstable balance. In his pictures he has recourse to a regular system of polarity, balancing his masses carefully on either side of the centre, sometimes even framing it in like a theatrical scene with two *repoussoirs* pushed in on either side. One must suppose, then, that he approached the composition of his pictures with a certain timidity, that he felt that safety when working on a large scale could only be secured by a certain recognized type of structure, so that out of all the various moods of nature to which his sensitive spirit answered only one lent itself to complete expression. One wishes at times that he had tried more. There is in the British Museum a half-effaced drawing on blue paper, an idea for treating the *Noli me tangre* which, had he worked it out, would have added to his complete mastery of bucolic landscape a masterpiece of what one may call tragic landscape. It is true that here, as elsewhere, the figures are in themselves totally inadequate, but they suggested an unusual and intense key to the landscape. On the outskirts of a dimly suggested wood, the figures meet and hold converse ; to the right the mound of Calvary glimmers pale and ghost-like against the night sky, while over the distant city the first pink flush of dawn begins. It is an intensely poetical conception. Claude has here created a landscape in harmony with deeper, more mystical aspirations than elsewhere, and, had he given free rein to his sensibilities, we should look to him even more than we do now as the greatest inventor of the motives of pure landscape. As it is, the only ideas to which he gave complete though constantly varied expression are those of pastoral repose.

Claude's view of landscape is false to nature in that it is entirely anthropocentric. His trees exist for pleasant shade ; his peasants to give us the illusion of pastoral life, not to toil for a living. His world is not to be lived in, only to be looked at in a mood of pleasing melancholy or suave reverie. It is, therefore, as true to one aspect of human desire as it is false to the facts of life. It may be admitted that this is not the finest kind of art—it is the art of a self-centred and refined luxury which looks on nature as a garden to its own pleasure-house—but few will deny its genial and moderating charm, and few of us live so strenuously as never to feel a sense of nostalgia for that Saturnian reign to which Virgil and Claude can waft us.

NOTES ON THE DRAWINGS REPRODUCED

THE present series of sketches and studies by Claude serves a double purpose. In the first place it will illustrate in some measure the course of Claude's development from early manhood to old age. Incidentally, too, it illustrates the remarkable manner in which Claude anticipated the landscape work of almost all the masters of the art who succeeded him. Commenting on the drawings, it is easy to discuss these two aspects of the master's art at the same time ; indeed, by so doing, we are materially aided in gaining a clear idea of the course of his progress.

The history of art as a whole bears a singular relation to the development of great individual artists. The great artist has his primitive period, in which his work is stiff and precise, just as painting itself was stiff and precise almost to the close of

the fifteenth century. He then enters upon the period in which his works are, perhaps, most perfect, when the precision of his youth is tempered with the freedom of perfected skill. An analogous stage is reached by every school of art in its maturity. Last, as the artist approaches old age, his work, if he be a great man, becomes emancipated from all current rules and theories of conception and technique. His composition becomes unrestrained, his handling more loose. A similar character will be found in all schools of painting that have passed their period of full strength. The painters who have not originality copy their predecessors; those who have originality express themselves with more fluency but with less sharpness of vision.

The sketches of Claude are of the utmost variety, and, as we have seen, seem to anticipate from time to time the qualities obtained by many of his successors. We shall not, therefore, be far wrong, perhaps, if we conclude that their relative chronological order is analogous to that of the dates at which the respective artists whom he resembles lived and worked, and to conclude that a drawing resembling a work of Gainsborough is later than one which resembles the work of Poussin; and that a drawing which recalls the Impressionists of the nineteenth century comes later still. Such dated sketches as we possess on the whole bear out this assumption, though it must always be remembered that the assumption applies only to sketches and studies from nature. Claude the sketcher is, in fact, a different person from Claude the designer of classical compositions; and the principle which guides us in dating the former class of work is not applicable to the latter.[1]

I

That the first sketch of shipping represents Claude's style at the very opening of his career in Rome is indicated, not only by a certain tentative quality in the workmanship, but also by external evidence. Among not the least interesting drawings in Mr. Heseltine's splendid collection are certain pages of blue paper from one of Claude's early sketch-books, and on the back of one of them (No. 3) is a study of a boat, the deck covered with the sailors and awning, and with the inscription 'Etude faite à Ripa Grande.' The coincidence, both of the subject and of the inscription, with the drawing in the British Museum, together with the resemblance to his countryman Callot which we notice in the figures, makes it clear that we have here an example of Claude's earliest style. Those who know his history will remember how largely marine subjects figured during the first portion of his career, so that on all grounds we may assume that this drawing represents his powers at the time he settled in Rome, after his *Wanderjahre*, that is to say, about the year 1630. We do not, of course, see here the same mastery of aerial perspective which we find in the latter drawings; the contrast between the boats, the buildings and the sky behind them is too forced; yet already we may trace that feeling for effects of misty sunlight which Claude afterwards developed.

II

The next study is one of those sketches to which a reproduction cannot do full justice. The trees are sketched in a reddish-brown pigment which conveys by itself the impression of strong illumination, while in the background one or two touches of cooler grey give the hills by contrast a tone of rich purple. This device, by which an effect of rich colour is suggested without the use of colour, is one that we often find in Claude's work. He will make his drawing in some warm tone of brown, and then delicately work over the distance in black and white, gaining from the play of the cool tone with the warm one a richness and subtlety comparable with that of an elaborate oil painting. A similar effect is occasionally found in the sketches of other great masters, but it was used most consistently perhaps by Gainsborough, whose landscape studies almost always convey the sense of fine colour without the use of a single positive hue.

III

The third drawing is a thing of special interest in the study of Claude. Not only may it be taken as an example of his studies of the ruins of Rome which were the foundation of the classical architecture introduced into his mythological pictures, not only is it an admirable example of his art, but it is also interesting in relation to his accuracy as a topographical draughtsman. It is evident that the building on the right of the drawing is the arch of Constantine, its base heaped with grass-grown rubbish on which sheep are grazing. When we look at the distance, however, we begin to find ourselves in a difficulty. The buildings on the hill to the left may, by some stretch of the imagination, be taken to represent the temple of Venus and Rome, and the basilica of Constantine; but the houses which, as we know from other contemporary evidence, surrounded them in Claude's day are all obliterated, and, instead of the centre of a still populous Rome, we are presented with a scene of utter desolation. That the interval between the foreground and the middle distance should be filled by a pool of water is another concession to the demands of the picturesque. As all who know Rome will recognize, its place in the Rome of reality is occupied by the slope which leads up to the arch of Titus. At the foot of that slope nearest to the arch of Constantine lie the remains of the fountain of the Meta Sudans, while on the far side

[1] To those who wish to make a more detailed study of Claude the little biography by Mr. Edward Dillon, published in Messrs. Methuen's half-crown series, can be heartily recommended.



SUNSET. FROM THE DRAWING BY CLAUDE
IN THE UNIVERSITY GALLERIES, OXFORD

of the slope the basilica of Constantine overlooks the forum where, some thirty or forty feet below the Renaissance level of the ground, modern archaeological enterprise has discovered traces of the pool round which the earliest settlements on the site of Rome were built. Claude's drawing, therefore, cannot be regarded as in any way an accurate representation of Rome as it was in his day; it is merely an improvisation on a Roman theme, an essay on the desolation of Italy, rather than a view of a real place. In the precision of the pen-work and the care with which the details of the arch of Constantine are interpreted, we recognize some survival from the manner of his earliest time, in which he relied almost entirely upon careful work with the pen. In this drawing, however, the dryness of this early manner is mitigated by masterly use of the brush, so that the outlines of the distance are blended by delicate tones with the paper on which they are drawn, while the wiry harshness of the stronger pen lines in the foreground is modified by lavish use of wet colour so skilfully varied in quality that it is everywhere transparent and luminous.

IV

Having said thus much as to the degree of accuracy we may expect from Claude as a topographer, it would be rash to speak too positively as to the place depicted in the next sketch. The varied species of the trees perhaps indicate rather the neighbourhood of a city and of gardens, but even then we have no means of deciding the locality. We must content ourselves with noticing how clear and fresh is the impression of sunlight conveyed, how direct and simple the method of expression, how free from all the then prevalent notions of manipulating nature. It is, indeed, just the sort of study that might have been made by some good English artist in the early part of the nineteenth century, except that the articulation of the boughs is not observed as a modern master would observe it.

V

In the olive garden represented in the following drawing we are brought face to face with nature in a more serious mood. This is one of the sketches in which Claude has worked in black and white on the top of a drawing made in brown, producing that impression of rich sober colour to which we have previously referred, but thereby making the effect something which the camera cannot reproduce. Nevertheless, the engraving may give some idea of the beauty of this sketch. It is a cloudy evening, but a burst of sunlight has broken through the clouds and has for a moment turned to splendour a scene of no great intrinsic attraction. It is with the name of Rubens and with the stormy days of autumn that we associate these sudden splendours rather than with the spirit of Claude and the tranquil sky of Italy.

VI

The little sketch which forms part of the collection of drawings in the Oxford University Galleries conveys the same impression, blended, it is true, with a more tempestuous wind and a wider horizon. In connexion with this study, it may not be amiss to mention the four drawings at Oxford which are reproduced in facsimile. Of these, the two views of towns are perhaps the earliest in date. Both exhibit in perfection the qualities on which Claude's mastery of landscape is based, his feeling for the modelling of the ground, his love of winding lines which lead the eye insensibly yet with infinite variety from the foreground into the distance, that preference for country once populated by man but now almost deserted which is the keynote of so much of his most intimate work. As with Piranesi, the figures who move in the landscapes of Claude are rarely contemporary with the buildings around them. Like Claude himself, they are but spectators of the ruins of former grandeur, they seem to lead only a butterfly existence under its shadow. It will be noticed how in these drawings the touch of Claude has become more free; the pen line is no longer hard and crisp but is delicately blurred either by working on paper already damped, or by a subsequent softening with the brush. This quality is specially noticeable in the romantic study of a woodland glade where an opening reveals to us an expanse of calm water bounded far away by a low range of hills over which the sun is setting. Here (as in No. XVI) three-quarters of the composition are only a framework for an exquisite passage of distance. We may note how careful the artist has been to subdue the incisiveness of his pen stroke by blurring it everywhere in the shadows, so that no importunate detail may distract our eyes from the passage he desires to emphasize. The treatment, in fact, is really the same as that employed in the fourth drawing, where a shadowed watercourse flows out into a quiet lake: a sketch in which both brush and chalk are used together to produce strength of tone and soft play of light without the intrusion of any sharp lines to detract from the effect of misty evening light under which the scene is viewed.

VII

If we now turn to the next illustration, a study of a tree fallen into a river, made during one of Claude's excursions to Tivoli, we shall notice how the general mass and sweep of the foliage, together with the forms of the landscape in the background, are blocked out with loose strokes of the brush, but the portion of the subject which the artist was most keenly bent on recording, the bough trailing in the water, is drawn with the

pen, vigorously yet with an eye for detail and structure which Claude does not always show.

VIII

In this study we see an increased complexity of method. The subject seems first to have been faintly indicated with the brush, then to have been carried out in black chalk, and finally once more strengthened with a few vigorous touches of wet colour. It is thus analogous to the landscape studies of Gainsborough in method as well as in feeling and execution. Indeed, it resembles Gainsborough so closely in its technique that it might well pass for a study by him, although a student who is intimately acquainted with Gainsborough would probably find it difficult to give the drawing a date, since the close reliance upon nature which underlies it is found only in Gainsborough's early work, while the exquisite freedom of touch and breadth of style which it displays were achieved by him only in middle life, when he had few or no opportunities of working in the open air. The drawing cannot claim to be a complete composition, or to be a thing of extraordinary beauty, yet it is the work of a master in that it expresses perfectly the things it sets out to express, the mysterious charm of a road running deep between tree-clad banks, a charm obtained by that elimination of unnecessary detail which is the hall-mark of all good craftsmanship.

IX

If the drawing of the hollow road might be compared with Gainsborough, this sepia sketch of rocks and trees might with equal justice be compared with the works of the English water-colourists of the early part of the nineteenth century. It exhibits just the same facile, confident use of the medium, just the same perception of the obvious relations of sunshine and shadow. Perhaps it might be charged with the same defect, namely a certain materialism of attitude which is content with a clever record of some casual natural effect, and does not attempt to be more than clever. Had Gainsborough or Rembrandt approached such a subject, he would infallibly have endowed it with some new quality of air or distance or mystery which would make the rocks and trees symbols of something much more than they actually are, would have enveloped them in the atmosphere of a wider and more significant universe, and we should forget that there was such a thing as skilful manipulation of wet colour in our delight at the profound sensation with which the drawing inspired us. This materialism is not uncommon in Claude's work, and goes far to explain the faults of his pictures. It is evident that he was by nature a man of profound feeling, but his feeling was superior to his character. When his inspiration was uninterrupted he could be a fine emotional artist, but his mind was not strong enough to resist the allurements of facile success, the criticism of a less gifted friend, or the tastes of a patron. Men of great independence of mind, like Rembrandt, constantly make mistakes, but they do so deliberately, as an inventor may sometimes waste his time in following up a false scent. The failings of Claude cannot be assigned to any such honourable cause.

X

In the sketch which follows, we see Claude working untrammelled, with a good taste and profundity that are almost worthy of Rembrandt. The slightly conventional silhouette of the foliage to the left is the one passage in which we can still recognize his limitations, but the suggestion of the great wall rising on the right and screening all but a glimpse of the sunlit hills in the distance has a boldness and massiveness that are rare in the landscape design of any country or of any period. Translated into solid paint, it would need the genius of a Rembrandt to match the play of broken tones and reflected lights which make this sketch a little masterpiece of chiaroscuro. It is, indeed, in company with the work of Rembrandt that it deserves to be studied.

XI

If dignity was the keynote of the previous drawing, then the keynote of the present one is romance. The famous picture of *The Enchanted Castle* in the Wantage collection is Claude's supreme achievement as a painter in oil, and in itself is sufficient to place him among the great creative landscape artists. Yet such a drawing as that before us, if small things may be compared with great, may fitly be compared with the Wantage picture. Here Claude transports us into an ideal Italy—not the Italy of wide plains, white walls and quiet sunshine that we find in his paintings, as in those of his great follower, Corot, but an Italy which we might hope to discover even now, in some remote district from which the stirr and stress of active life have long passed away. We feel that if we could but leave railways and all other means of conveyance far behind, and follow the less travelled stretches of the Italian coast line, we might in some fortunate moment come across just such a quiet little bay, with just such jutting cliffs, with just such a little mouldering tower on the far headland, and with just such an uncertain sky brooding over it all. A few of the felicitous little studies by Guardi of islets forgotten among the Venetian lagoons touch the same lonely note. The best landscape painters of Holland try for it, but with infrequent success. It is, in fact, one of the few veins of landscape sentiment which might still be explored with profit.

XII

In this broadly executed sketch of *Tivoli*, we see Claude once more anticipating the style of later



PLATE I. STUDY OF SHIPPING. FROM THE



PLATE II. STUDY OF TREES AND HILLS, FROM



PLATE III. THE ARCH OF CONSTANTINE. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE IV. STUDY OF SUNLIT TREES. FROM
THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE VI



PLATE V

PLATE V. A GARDEN AT SUNSET. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM

PLATE VI. A WINDY EVENING. FROM THE DRAWING BY CLAUDE IN THE UNIVERSITY GALLERIES, OXFORD



PLATE VII



PLATE VIII

PLATE VII. A TREE IN THE RIVER AT TIVOLI. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM

PLATE VIII. A ROAD BETWEEN HIGH BANKS. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE IX. STUDY OF ROCKS AND TREES. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE X. LANDSCAPE STUDY. FROM A DRAWING
BY CLAUDE IN THE UNIVERSITY GALLERIES, OXFORD

masters. On this occasion the analogy is with Girtin and Crome, in whose art we see the same large, solemn view of nature expressed with the same force and simplicity of means. One cannot help feeling a regret that Claude should not have attempted to carry out in the more solid and substantial medium of oil some of these broad conceptions which he realized so completely in water-colour. Whatever our admiration for his skill as an oil painter, we cannot help recognizing that his brush-work is somewhat petty, that his masses are too frequently broken up, too consistently fretted with small details, so that it is only on rare occasions, as in the superb *Acis and Galatea* at Dresden, that we find him dealing with large things in a large way; and, even there, the fashion of the day or the imperfection of his taste admits the introduction of importunate little figures in the foreground. These figures, it is true, are said to have been re-painted with additions by another hand, but the mere fact of their being introduced at all shows that the artist was not strong enough, as Crome and Girtin were, to throw aside convention, and to leave the great solitudes of nature to tell their own story.

XIII, XIV, XV

These three studies introduce us to an even more advanced stage in the history of art. Something in this marvellous bird's-eye prospect may remind us of Rembrandt; something, perhaps, of the spreading plains which Turner loved to paint; but the style is that of a generation later even than Turner. When Ruskin uttered his famous denunciations of Claude in 'Modern Painters,' he joined with them abuse of what he termed 'blottesque landscape.' Little, I think, could he foresee that the loose style of workmanship which he then condemned would, before the end of his life, be the generally accepted manner of artistic sketching, and that this seemingly incoherent method of expression would be found more decorative and infinitely more suggestive than the minute statement of details that he practised and preached. In the house of art there are many mansions, and we are being compelled to recognize more and more that we may without inconsistency visit them all. Yet it is remarkable that it should have been reserved for Claude to anticipate so completely a style of technical work and a form of artistic vision which the other landscape painters of Europe did not reach till two hundred and fifty years after his death.

Still more definitely impressionistic is the next study, in which the charm of misty moonlight is enlivened and contrasted with artificial illumination. It is a sketch which could be hung in a show of modern English or continental work under the name of half a dozen artists one can remember, without the spectator guessing for a moment that the drawing was two centuries old and more.

The sketch of a woodland glade with a vague country scene beyond it is equally modern, and if we did not know from its place in the British Museum and its history that it was a work by Claude, we might pardonably recognize in it a sketch by Mr. Sargent or Mr. Wilson Steer. Indeed, it is the existence of sketches such as this that makes Claude such a difficult figure to understand. How was it that a man who could see nature so independently, and learn to report his impressions so boldly, did not, as a painter, show a trace of this boldness? We can only attribute the failure to lack of character. Nevertheless, in judging his achievement as a whole, the extraordinary gifts displayed in his sketches cannot be set on one side, and if we count them, we are almost compelled to admit that Claude's natural disposition for landscape was not inferior to the reputation he once held in Europe.

XVI, XVII

The three large drawings which follow indicate the use which Claude made of the detached studies from nature which we have been considering. Nos. XVI and XVII are both in Mr. Heseltine's collection, and are reproduced here by his kind permission. The collection at the British Museum is far larger, but contains a good deal that is not of the first importance. Mr. Heseltine's collection, on the other hand, is a collection of picked examples, covering the whole period of Claude's career, and including some of his very earliest known drawings, but especially strong in the work of his mature period (1660-1665), when his art was at his best. The first drawing we have to consider, No. XVI, is of singular majesty in the disposition of its masses, but we cannot help feeling that these solemn trees and rolling foreground which occupy so much of the picture's space are, as in the Oxford drawing already mentioned, only a framework for the exquisite glimpse of the distance which they permit us to see—a quiet sheet of water, bordered by low hills beyond which sunlit mountains rise sheer into the evening sky. The abrupt forms of these mountains suggest the Dolomites rather than the softer outlines of the mountains that look down on the Roman Campagna. Here indeed, as in many other passages in Claude's work, we must recognize how largely he was influenced by the work of other artists, and how skilfully he assimilated the hints of novel scenery which they gave to him.

The next drawing, too (XVII), has nothing specifically Italian about it. The movement and nature of the cloud forms, the moisture with which the air is laden, and the group of castellated ruins on the right to which the whole composition sweeps upwards, are so definitely northern in character that we are once more reminded of the art of

Gainsborough. Again, as in Gainsborough's work, we find Claude getting a suggestion of actual colour by working in black and white on the top of a drawing executed in brown. As in the earlier drawings where this practice was noticed, the effect is one of singular richness, so that, although the actual tones before us are no more than grey and brown, the mind is instinctively compelled to colour the composition with the rich tones of sunset in which the similar compositions of Rubens and Gainsborough are enveloped. To the artist of to-day such drawings may not always appeal strongly, since the eye may be repelled by much that is formal and conventional in the building up of the composition, and by the generalization of natural forms which made Ruskin so angry. Yet there is a place for art that has no relation to photographic appearances, just as there is a literature which has nothing to do with the statement of facts such as may be found in the daily paper; and those who have still sufficient imagination to appreciate a literature which is not a literature of facts (if, indeed, journalism can be so termed) may also be able to enjoy the beauty and romance of these drawings of Claude, and to make allowance for their artifice.

XVIII

In the last subject reproduced no such allowance at all is necessary. In this sketch for a composition representing apparently the Tower of Babel we are dealing with a world which is entirely a world of the imagination. To this place of cloud-capped towers and gorgeous palaces we need not apply the tests of common realism any more than we apply them to Prospero's island, but can abandon ourselves to sheer delight in the prospect of wide plains and giant architecture which stretches before us. The artist will note the skill with which the eye is led away across the level country to the huge erection that rises literally into the sky, will admire the subtlety with which the vast height and massive bulk of the towering buildings on the right are suggested, and will perhaps regret that Claude did not carry out this stupendous conception in paint. Yet we may wonder whether the realization of such an idea is possible in paint; whether the artist was not wise to leave it as a suggestion. In painting even the most skilful artist is to some extent subject to accidents of material, to the necessity of representing positively much at which a sketch needs only to hint. If we remember how few paintings of a highly imaginative nature can be termed unqualified successes, we may recognize that Claude was perhaps right in leaving this idea in the form of a sketch, where the imagination of the spectator, if attuned to the subject, would inevitably supply all that was required to complete the picture, without the help of any of those importunate details which, when materialized in an oil painting, are apt to distract the attention and weaken the design.

Once more, the analogy with the work of certain northern artists will not fail to strike those who are conversant with the history of landscape, but in this case, as in that to which we previously referred, this exotic element is so blended and fused with the breadth of view and stability of construction that are characteristic of all good Italian work that we can accept it without the reservations which we are compelled to make before the imaginative landscapes of Flanders and Germany.

C. J. H.



PLATE XI. A TOWER ON THE COAST. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE XII. VIEW OF TIVOLI. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE XIII. THE TIBER ABOVE ROME. FROM
THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE XIV. NOCTURNE. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE XV. RAPID STUDY OF TREES. FROM THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM



PLATE XVI. LANDSCAPE COMPOSITION, FROM THE DRAWING BY CLAUDE IN THE COLLECTION OF MR. J. P. HESELTINE (NO. 30)



PLATE XVII. LANDSCAPE COMPOSITION. FROM THE DRAWING BY CLAUDE IN THE COLLECTION OF MR. J. P. HESELTINE (NO. 33)



PLATE XVIII. THE TOWER OF BABEL. FROM
THE DRAWING BY CLAUDE IN THE BRITISH MUSEUM

BRUGES AND THE GOLDEN FLEECE CELEBRATIONS

BY FRANCIS M. KELLY

UNDOUBTEDLY the committee have chosen the right moment for the present exhibition of objects connected with the history of the Golden Fleece. Now that Bruges possesses a direct waterway to the sea, those who appreciate the innate shrewdness and enterprise of the Flemings can alone foresee how far the town will go towards recovering her past repute as a centre of commercial activity. It is therefore very fitting, after a long period of relative stagnation, that Bruges should pause to cast a retrospective glance at her old greatness before shaking off the old-world habit that has long constituted her chief charm.

The story goes that the Order of the Golden Fleece owes its origin to the ironical comments of the Burgundian nobles on the 'auburn' tresses—'Toison d'Or,' some learned wag had dubbed it—of their prince's lady-love, Maria von Crombrugge—'Fore Heaven! Sirs,' quoth Duke Philip the Good, 'I will make of this same golden fleece a badge of such high honour as the best of you that mock now shall think it glory enough to wear'; and, as in the kindred case of the Garter, from a thoughtless jest at a lady's expense sprang into existence a great and puissant order of knighthood which to this day numbers kings amongst its proudest members. Less romantic but more convincing is the view that by the institution of the Golden Fleece its founder intended to commemorate the prosperity of Flemish commerce and especially of the woollen industry of which Bruges was the headquarters. Whether one incline to the first account, to the second, or to a third version according to which the duke's motive was to honour his bride, the essential fact remains that on February 10th, 1429, the new Order was solemnly inaugurated with great pomp and ceremony. At the first installation the number of knights created was twenty-four in all; amongst whom we find such illustrious names as Croy, Lannoy, la Trimouille and Commines. The Toison d'Or was formally placed under the patronage of Our Lady and of St. Andrew. The latter saint was peculiarly identified with the Order, and his anniversary was the principal feast in its calendar. A St. Andrew's cross *raguly*, be it mentioned, was one of the badges of the house of Burgundy. The requisite qualifications were of a very severe standard; none but men of the highest quality, spotless integrity and rigid honour were eligible. The slightest taint spelt rejection, and personal courage was put at such a premium that discretion was forbidden to temper valour under any circumstances. The consequence was that the flower of European chivalry vied with kings and princes in seeking admission to the ranks of the Toison d'Or.[1]

Of English monarchs Edward IV, Henry VII and Henry VIII were enrolled upon its register.[2] Kings of France, Castille, Hungary and Poland, princes of Orange, dukes of Bavaria, of Saxony and a host of other rulers have been of its number. The tale of its members is the enumeration of all that was noblest and most famous in Spain, Germany, Austria, Hungary and the Netherlands throughout a period extending over centuries. After the fall of the power of Burgundy and the union of its reigning house with that of Hapsburg, the hereditary headship of the Order passed over to Austria. From Charles V onward the Toison d'Or was divided into two branches, the Austrian and the Spanish; the sovereigns of both countries enjoying equally the dignity of Grand Master.[3]

The privileges of membership were in keeping with the difficulties of admission, and the official proceedings of the Order were characterized by unusual splendour.[4] The exhibition now on view in the Maison du Gouverneur leaves us in no doubt on this point at least. Much there is which has little or no direct relation to the object of the collection. In fact the words 'Exposition de la Toison d'Or' have been interpreted in a more than catholic manner. We have, however, splendid examples of the habits and insignia of the knights gathered from a variety of sources. The habit of the Order has remained the same from the date of its birth to the present day. It consists of a close gown or habit shirt of red velvet with close-sleeves, generally plain. Over this is worn a semi-circular mantle of crimson velvet embroidered in gold and lined with white satin, fastened upon the right shoulder. Along the extreme edge runs the motto of the Toison d'Or in gold: 'Je lay emprins.'[5] Beyond this is a broad band of embroidery which bears at intervals the Fleece supported by the Burgundian linked *fusils* or fire-steels. This embroidery often varies a little in detail. Thus we sometimes find the

[1] An order, named 'Ordre des Trois Toison d'Or,' was proclaimed by Napoleon at Schoenbrunn in 1810 with much pomp and circumstance. For eligibility princes of the blood must have undergone their 'baptism of fire,' and ministers have held offices for ten consecutive years. Only two nominations were ever made, and the order, though never revoked, gradually lapsed into oblivion.

[2] King Edward VII and the duke of Devonshire are the only actual English knights, to the best of my knowledge.

[3] Spain seems always to have been the preponderant authority.

[4] The knights of the Fleece were judicially answerable to their own chapter only, and all had a voice in its elections. A quaint privilege was the daily grant of two measures of wine and ten *liards*' worth of bread.

[5] The motto of Philippe le Bon, which was also that of this order, is 'Aultre n'auray tant que je vive,' 'Plus oultre' (Charles V) and 'Plus en seray' (Philip II) are also found on the robes. To the collar of *fusils* and firestones was attached the motto "*Ante ferit quam flamma micet*," and to the pendent lamb or fleece the device "*Pretium non vile laborum*."

cross-staves *ragnly* of Burgundy introduced. The hood or *chaperon*, which is in principle the same as the '*humeral*' of the Garter robes, matches the cloak, and also has gold embroidery at the end of the folded cock's-comb or *cornette*. The emperor of Austria has lent a complete habit of the Order of the eighteenth century, which varies principally from the accepted shape in having the *roundlet* or stuffed roll which usually is the foundation of the hood replaced in this instance by a sort of embroidered smoking cap.[6] Also the motto is worked upon a narrow border of white satin. Comparison of a number of pictures and illuminations on view at this exhibition shows a certain variety in the minor details, so slight, however, as to escape a casual eye. The collar of the Order was formed of pairs of linked *fusils*, alternating with blue enamelled flints having gold flames issuant. Sometimes the flint is absent altogether or represented by a jewel. In front hangs the Golden Fleece suspended by the middle with head and legs pendant. A number of examples of this collar have been gathered together, but all of them are more modern and less massive than the old collar is shown to have been. The insignia of the Spanish and Belgian kings are of this number. The collar of the latter is rather on the 'pretty' side of things, and the *fusils* have been elaborated almost out of recognition. In this, as in all the actual collars shown, the flint, or *pierre à feu*, is of blue black enamel irregularly mottled with white. An informal collar attributed to King Charles II of Spain is of plaited white silk, the centre portion entirely covered with tiny square brilliants and supporting the pendant, also filled in with brilliants, the head and legs above being of plain gold and hanging from a blue flint with red enamelled flames. The large pendant belonging to Alfonso XIII is a mere mass of diamonds; 'golden' it cannot be called.

No single class of object shown is more remarkable than the armour section, of which the most important pieces have been sent by the monarchs of Austria and Spain. Every single piece in this section is of such superlative quality that no room is left for criticism, but only for admiration. There is a child's suit, made—says the inscription, which I venture to question—for Philip I of Castille.[7] Apart from this being apparently valued more highly than any other in the collection, viz: at £80,000, it is in every single detail of the most rare and extraordinary character. It has long fluted skirts or *bases* —like the suit in the Tower given to Henry VIII by Maximilian I. These and the body and shoulder-plates are decorated with broad bands of black and gold tracery. The *pauldrons* are similarly decorated, but of a most unusual type, being made exactly like very short wide sleeves. The *brassarts cuishes* and toe-caps are modelled in imitation of the puffs and slashes characterizing the civil fashion of the day. The whole impression aimed at is that of a puffed suit of the Maximilian epoch, worn beneath a long-skirted short-sleeved jerkin. The gauntlets have no cuffs, but apparently are in one with the *vambrace* and are fluted across the back of the fist. This is a harness of German make. Such imitations of civil modes are comparatively rare in extant suits. Of the fluted steel bases another fine instance is in Vienna, while of puffed and fluted harnesses there is one in the Wallace Collection (formerly at Goodrich Court) two in Paris and two very fine ones in Vienna.[8] It is curious to compare the Madrid suit attributed to Philip I of Castille, from the Armeria Real, Madrid, with the child's suit already mentioned as ascribed to the same monarch. It is not a full 'hosting harness,' the leg-armour being absent, if such portions ever existed. This, a harness made for a grown man, fully agrees with the date assigned to it. The whole character is late Gothic, and it is undoubtedly much the earliest piece of armour on exhibition. In former times it must have been more imposing than at present, as it has been richly decorated with gilt and engraved bands. Now however the gilding has been for the most part worn off and even the engraving has suffered severely, perhaps as the result of injudicious cleaning. It has a narrow *placate* or '*pièce de renfort*' to the breast. In this connexion it is interesting to note a piece of plate shown in the central case[9] in this room. This piece is of most unusual form, although its shape leaves little doubt as to its purpose. It obviously was intended as a strengthening piece to the breast, but while such pieces generally follow the lines of the cuirass, the present one is merely an oblong strip of steel moulded to fit the underlying armour. The most curious feature of Philip I's harness—to return to our subject—is the *chapel*. This has a turned-up brim of two plates curving outward at the top. The crown itself is *quadrilobed*, and the general effect very much that of the civil bonnet in vogue towards 1500. The Vienna suit, be it remarked, lacks the customary thickly cabled edges. One of the small breastplates exhibited with this armour (and of the fifteenth century) has the full collar of the Order engraved on the breast. This engraved collar is also present on the exquisite armour of Nicholas III of Salm-Neuberg (d. 1550),

[6] While apologizing for so flippant a term, I can think of none more descriptive.

[7] The whole character of this suit indicates a period not earlier than 1510–1520. It is the armour of a boy of about eleven to thirteen years, and Philip the Fair died in 1506. Cf. also next note.

[8] The whole of the armour here compared with the so-called 'Philip the Fair' suit dates about 1510-20. The Tower suit dates from 1519; the two Viennese examples from 1511 and 1515 (about).

[9] Lent by H.M. The King.

of Charles V (attributed to Colman of Augsburg anno 1521), of Ferdinand I (d. 1564), and upon a complete suit of late sixteenth-century date of splendid workmanship, but unattributed. It is seen to even greater advantage on the gorget of a semi-open headpiece which belonged to Charles V. This is a helmet of curious fashion: the skull is modelled and gilt to represent a head of hair, whilst the beaver in like manner is decorated with a full beard and moustachios. The general appearance recalls certain Japanese helmets. The crossed staves of Burgundy are used to decorate a fine suit made for Philip II which also shows an extra detachable frame to secure the *panache*. Combined with *fusils* they decorate the breast and back of a fifteenth-century child's demi-suit from St. Petersburg. The armour, *alla Romana*, of Charles V is, perhaps, the best-known suit lent by Spain. It is, of course, an *armure de parade*, intended for show in triumphal processions rather than actual practical use. The whole is of *bruny* steel, relieved with gold, and consists of a cuirass moulded in imitation of the classic *lorica*, and furnished with lambrequins at the arm-holes and waist, a shirt of mail, an open casque and openwork buskins, all of metal. On the left shoulder-blade, in gold, is inscribed: 'B (artolommeo); C (ampi);' and on the right: 'F (ecit).' The date assigned it is 1541, but I understand the actual curator of the Armeria Real, Señor Florit, is against its attribution to Charles V. A curious detail is that the top of breast and back is modelled to represent a square *décolletage*, filled in with mail. The casque is a *burgonet* modelled on pseudo-classic lines and encircled by a golden laurel wreath. The buskins have the toes slightly indicated, and fasten by means of their own elasticity and buttons on the outer side.

The war-harness of Charles V (ascribed to 'Colman'[10] of Augsburg, anno 1521), apart from the Fleece engraved on it, is very interesting. It may, possibly, have formerly had *palettes*, for the front view of the *pauldrons* resembles the type known in German as *Spangröls*, that is to say, they lack the broad flanges overlapping the breast. At the back, however, they are very complete, and the right hand one has an extra articulation. This, probably, indicates that this piece has been broken and the damage made good by cutting away the damaged portion and adding a splint. The *greaves* only cover the outside of the leg and end in a vandyked fringe of mail. There are no *solerets*. The *tassets* are continuous with the *fald* and there is a prominent cod-piece.

Other objects worth notice in the cases are a number of knives attributed to Philip le Bon, some fine 'serving knives,' and a set of three falcons' hoods, for hawking, in gilt leather. All these objects are displayed in the great hall, where is also a most interesting and precious collection of MS. works relating to the Toison d'Or, including Guillaume Fillastre's history of the Order (Bibliothèque Royale) and Georges Chastelain's life of James de Lalaing (lent by the present Count de Lalaing). A most curious and rare book lent by the king of Spain is a complete series of water-colour drawings of the armour formerly belonging to Charles V. It shows every detail and variety of body defence then in use.[11] A similar album exists in England, and has been described by Viscount Dillon in a paper entitled 'An Elizabethan Armourer's Album,' which appeared in 'The Archaeological Journal.' This is a record of the work of one Jacob Topf, a German, who was the leading armourer in this country at the close of the sixteenth century. He was the master of William Pickering, the only English armourer of any note. This MS. has been invaluable in enabling one to attribute certain existing suits (*e.g.*, that of Sir Christopher Hatton) to their original owners with absolute certainty. The Spanish exhibit is superior in execution to Topf's book, and moreover shows interesting examples of military underwear. Thus on the page exposed are a variety of *arming boots* variously reinforced with pieces of mail and laced up the small of the leg. In some cases toe-caps of plate are attached. One of the most striking things displayed in this room is a herald's tabard in silk and velvet, outlined in gold and beautifully worked. It has been lent by the Austrian emperor, and the original design which hangs opposite to it has been lent by the king of Spain. The latter is cut to pattern and drawn the exact size of the actual garment. In the absence of any definite information,[12] I am driven by the heraldry and general fashion to supposing this to have belonged to a royal herald either of Charles V or Philip II—probably the former. In the original design the heraldic colours are frankly treated for what they are. Thus *gules* is expressed by vermilion, *azure* by a sky-blue, *or* by a strong yellow which may be gamboge, or puree. In the actual garment however the red is a deep crimson velvet, and the blue a velvet of a deep sapphire tone. The purple velvet is so deep as to appear black at first sight. The *or* is expressed by a deep gold-coloured silk, and the *argent* and *sable* portions are also of silk. The various divisions of the field are separated by a line of black and

[10] I presume this to be Coloman Helmschmied (1470-1532). He was son to Lorenz Helmschmied, armourer to Maximilian I (died 1516,) and father to Desiderius, who worked for the Austrian and Spanish Courts about 1550.

[11] On the page opened is a drawing of the bearded helmet described above.

[12] The absence of any catalogue up to date and the fact that half the exhibits are unlabelled render it difficult to describe many of them as satisfactorily as might be wished.

gold braid and the details outlined in gold. Neither of these two peculiarities is indicated in the design. The sleeves, instead of being as usual square flaps, are semicircles attached to the body of the tabard by their whole diameter and this shape has considerably cramped the designer in repeating the charges on them. The arms quartered are those of Castille, Leon, Burgundy and Austria, and in the centre is a small scutcheon with the arms of Portugal, which would seem to point at Isabel of Portugal, queen to Charles V. Mention of this reminds one of two fine copes which hang in the lower hall, both from Tournai Cathedral; one, of cut velvet, known as 'Manteau de Charles V,' of very curious effect, the pile being deep crimson and the foundation pale gold. The second cope is that of Guillaume Fillastre, bishop of Tournai and chancellor of the Order (in the fifteenth century), whose portrait is seen in his own MS. history already alluded to. This is of crimson velvet embroidered with semi-circular rows of stags' heads, the antlers enclosing a G,—his initial. There are also two fine dalmatics of silver damask. To return to the upper floor, there is to be seen a magnificent set of four tapestries (king of Spain) representing the Tunis expedition of Charles V, in which the various occurrences incidental to such a campaign are remarkably well shown. We have, first, the military transport work, the naked shaven galley-slaves; second, an engagement between the Moorish cavalry and the entrenched Spaniards; third the Moorish chief making his peace with Charles V. In this picture we have a most wonderful presentment of camp life; the Spaniards are seen shooting and fishing, attending to their laundry, and engaged in even more intimate business. Outside the camp, however, and in the water lie decomposed corpses of men and dogs. Fourth, Charles V reviews his cavalry.[13]

Of peculiar interest is the series of prize collars given to the winner in the popinjay shooting matches. The finest, perhaps, of these is ascribed to Charles V and comes from Nivelles.[14] It is mounted on red velvet and consists of open work silver-gilt plates in relief. The arms of Austria crowned are in the centre with the usual chain of *fusils* underneath, and on either side is a female figure, an abbess and a reading maiden. The usual little silver-gilt popinjay is attached. This is one of some half-dozen specimens.

The turning lathe of Maximilian I is a rare and remarkable exhibit by a private collector. It is curiously carved with armorial devices and retains traces of painting; the exact working is not quite apparent. Near it is a curious MS. illuminated roll[15] showing the ceremony of initiation of the Golden Fleece, viz., first, the Accolade; second, the Progress to the Church; third, the Prayer of the Postulants; fourth, the Investiture of the Insignia; fifth, the Thank-offering; sixth, the Return Procession; seventh, the Banquet.

On the paintings, medallions and sculptures, I do not propose to dwell. The few pictures of special artistic interest are in no way associated with the history of the Fleece; the rest are merely portraits of personages connected with the Order and of no interest except as a record of members. Tilborch's *Procession of the Golden Fleece* shows us the habits combined with costumes of about 1670, and the portraits of knights belonging to the Croy family (twenty-five in all) illustrate the important part played by this house in the annals of Toison d'Or.

[13] Many of the knights wear the *saya* or surcoat cut diagonally so as to leave one shoulder uncovered, like the Greek ἐξωμις.

[14] At Nivelles our own Charles II, while on his wanderings is reported to have carried off such a trophy.

[15] Unlabelled. ? Temp. Rudolf II.

THE EARLY WORKS OF VELAZQUEZ

BY SIR J. C. ROBINSON, C.B.

III—THE ALTAR-PIECE OF LOECHES

FORTY years ago there was remaining in its original place in a remote convent of nuns in Spain a great altar-piece, substantially an early work of Velazquez, yet undescribed and, indeed, entirely unknown.

The writer, by a fortunate chance, discovered the picture at that time; if he had not done so, probably all knowledge of it and its history would have been lost to the art world. Whether or not the picture is still in its place is uncertain; perhaps this notice may bring enlightenment. He is now, though late in the day, taking steps to that end. It is not, however, for the first time that he has moved in the matter, for, on February 15th, 1890, a letter from him was published in the 'Times' respecting it, and he thinks that the matter cannot be more fitly brought to the notice of the readers of THE BURLINGTON MAGAZINE than by the reprinting of that 'Times' letter in its columns.

'AN UNKNOWN WORK OF VELAZQUEZ

'To the Editor of the "Times."

'Philip IV's all-powerful minister, the Conde Duque Olivarez, in the time of his greatness, founded a convent of nuns at

Loeches, a little out-of-the-way 'pueblo' on his property some twenty miles from Madrid. Here he erected a stately church and conventual buildings, and endowed the establishment with a series of grand pictures by Rubens, and with tapestry hangings and other costly works of art.

'During the French war the Rubens pictures were sold by the nuns, and two of them found their way to this country. They are the well-known great pictures now at Grosvenor House.

'Finally, Loeches was the burial place of the great minister. The establishment is, or was some twenty-five years ago when I visited it, still kept up, but the nuns, twenty-three in number, were struggling for existence in a chronic state of great poverty. It then occurred to them, or, rather, to a noble lady of Madrid, their patroness and protector, to ascertain if the convent still contained any works of art by the sale of which money could be raised. Amongst other reputed treasures a series of tapestries from Raffaelle's cartoons were known to be still there. Application was thereupon made to the English Government, through the Spanish ambassador in London, to ascertain if these tapestries could be purchased for the Kensington Museum. As I, at the time, happened to be in Spain in my capacity as superintendent of the museum, in research of objects of art, I was directed to proceed to Loeches and report. I found that the convent was one in which the rule of strict 'clausura' prevailed, *i.e.*, in which the nuns never went outside the convent walls, and into which no male person was allowed to enter. By special dispensation, however, from the principal of the Dominican order, the Patriarch 'de las Indias' in Madrid, an exception was made in my favour.

'The place is situated in one of the most barren and forbidding districts in the province of Madrid, in a treeless, waterless *terreno salitroso*, and accessible only by rough and intricate bridle-paths. Although not more than five or six leagues from Madrid it took me the best part of two days' riding to get there. On my arrival at the village I was met by the parish priest and the doctor, both of whom were anxious that I should take them with me into the nunnery, where they had never been allowed to penetrate beyond the precincts of the grated 'locutorio' and the church. The doctor informed me that he was anxious to make a sanitary inspection, for there were always three or four nuns ill with low fever, entirely owing to the antique insanitary status and depressing gloom of the place. My representations, however, were quite in vain. Neither the priest nor the doctor were allowed to accompany me.

'It was the afternoon of a cold, grey November day, and as I entered the convent the darkness visible of the cheerless interior, and a general impression of the leaden sameness of cloister life, seemed almost to annihilate times and seasons; so powerful, indeed, was the feeling that, for the moment, it would scarcely have seemed wonderful if the Conde Duque himself had appeared in his black doublet and golilla. The first picture was, indeed, a striking one. Two very old ladies stood before me, both wearing long black veils which covered them from head to foot, entirely concealing both features and figure. One of them addressed me in a low melancholy voice as if an echo from the tomb itself; this was the lady abbess. The nun behind her carried a bell in her hand which, as I accompanied the pair, she rang from time to time.

'Orders had been given that I was to be allowed to enter every nun's cell even, to ascertain if anything of value might be hanging on the walls, and the bell-ringing was to warn the inmates to evacuate their rooms. Slight flutterings and shufflings could, in consequence, be heard as we advanced in the almost complete darkness of the corridor into which the cells opened. An inspection of a few of the cells, however, revealed nothing of any value, and I did not investigate the rest. In the church I found the great Rubens pictures had been replaced by copies hastily made in Madrid at the period when they were sent away. These, of course, were of no value, nor were the Raffaelle cartoon tapestries of any great importance, for they were inferior Spanish copies evidently made in the time of Olivarez from earlier examples, and so not suitable for acquisition for South Kensington. What has since become of them I know not.

'One important discovery alone rewarded my visit, and it is this which I hope will be thought to justify, so many years afterwards, the infliction of this recital on the readers of the "Times." In the stately chapter-house, which had evidently not undergone the slightest change since the time of its erection and furnishing forth, I found an altar, over which hung a large picture, some ten or twelve feet high, representing the Crucifixion—a single figure of our Saviour on the Cross, on a plain dark background. Although there was but little light to see it by, I thought at the first glance that I recognized in it the work of Alonso Cano, but a further inspection seemed to tell of Velazquez. There seemed, in fact,

to be some analogy in style with the famous *Christo de las Monjas* in the Madrid Gallery.

'When I said to the abbess: "It seems to me that we have here a work of Alonso Cano," she promptly replied, "Si y non, Señor. You are both right and wrong. Our records tell us that this picture was given to us by our founder, the Conde Duque, for whom it was painted by his master, King Philip himself, expressly for the place it now occupies; but," she added, "we further know that it was a copy by the king from an original by Alonso Cano, and that it was afterwards re-touched and finished by Velazquez."

'I think it extremely likely that the picture is still in its place at Loeches, though I know not what may have happened to the lone community in all these years. At the time I refer to, benevolent Madrid ladies went there occasionally, and a few young girls were taken in for education, such as it was, but connoisseurs and picture buyers can scarcely even yet, I think, have got as far as Loeches.

'If this picture is still *in situ*, and any rich and benevolent amateur were so inclined, it would probably be a work of mercy, and certainly a gain to the art world, to purchase it from the nuns and present it to the Madrid Gallery, where it ought to be.

'My visit, though to my great regret it was infructuous, was an event in the lives of these poor women, and on taking leave of the lady abbess she said that she had ordered the nuns to pray for my safe journey home, and to sing a hymn in the *coro alto* of the church. It was not with dry eyes that I sat in the waning daylight, alone in the vast empty church, listening to their voices, and I cannot even now recall the occurrence unmoved.'

It will, I think, be considered that the account given by the aged abbess of Loeches, who must long ago have found her last resting-place in the conventual cemetery, should be verified. Her positive statement, that the fact of the co-operation of King Philip IV and the two painters in the production of the work in question was on record in the archives of the convent, was made to me as a matter of her personal knowledge. The documents in question, if they existed then, are doubtless still extant. Need it be said that Spain owes it to the art world to cause research for them to be made?

In the meantime we learn from seventeenth and eighteenth century Spanish writers that the three successive Philips, kings of Spain, were '*aficionados*'—art connoisseurs and amateur painters actually practising the art. Doubtless the most was made of the royal efforts, but the fact itself is sufficiently certified.

Next as to the possible co-operation of Alonso Cano and Velazquez with the fourth Philip. The answer is that it is not only possible but highly probable.

Velazquez and Cano were almost of the same age, both had been scholars together with Pacheco in Seville, and furthermore, both of them had been called up to Madrid by the king at the same time (1623).[1]

Alonso Cano was both a painter and a sculptor. His fame rests perhaps mainly on his eminence in the latter art, but his pictures, although few in number and exclusively of religious subjects, display him in that class of art, at the highest level of his time and country. Cano's works in sculpture are, however, those by which he is best known. These are carvings in wood painted in lifelike colours, '*Estofados*'—a speciality of Spain, inherited from mediaeval times, but which in the beginning of the seventeenth century, at the hands of Montanes, Juan de Juni and Cano, was carried to a point of supreme excellence. This art, however, can be adequately seen only in the land of its development.

It is more than likely that a painted wood figure of the *Crucified Christ* by Cano, rather than a picture, was the model from which the king made his greatly enlarged copy on the Loeches canvas. In that case a drawing from the carving would be made on an enlarged scale from it and put upon the canvas by one or other of his artist assistants. The after painting from that model would be a task doubtless within the competence of the royal artist. Not so however the final completion of the work, in which the writer can certify that there was no appearance of amateur

[1] This important fact, which seems to have escaped the attention of recent writers, rests nevertheless on contemporary evidence of indubitable authority—that of Juseppe Martinez, who was intimate with both painters (see Martinez 'Discursos Practicos,' etc., pp. 116-7). That work, published for the first time from the manuscript by Don Valentin Carderera, contains other valuable information of which other writers on Velazquez seem hitherto to have taken little note. The writer had the advantage of personal intercourse and friendship with Don Valentin Carderera during more than one visit to Madrid, in the years preceding the death of that eminent and most estimable man in the early sixties. Don Valentin told the present writer, amongst other interesting information, that he did not think that the picture of the expulsion of the Moriscos had been burnt in the Palace fire in 1734, and that it was a tradition in Madrid that it was taken away by General Sebastiani during the French occupation of Madrid; if so, the great canvas was doubtless cut from the stretching frame and rolled up for exportation to France, and it may well be that it came to an end in the rout at Vittoria.

Is it, however, possible that the lost masterpiece is still reposing in some one of the Madrid Palace store-rooms amongst the numberless rolls of precious tapestry which seldom or never see the light? To the writer's own knowledge, and in his own time, stranger and more unlooked-for discoveries of lost works of art have been made in royal palaces nearer home.

What again has become of the competing pictures of the three Italian painters? Can they, too, have perished in the holocaust of 1734? It seems at least remarkable that not one of those works should have ever been described or indeed heard of in any way since the days of their production.



ALTAR-PIECE BY ALONZO CANO
IN THE COLLECTION OF SIR FREDERICK COOK, BART.



THE ASSUMPTION OF THE VIRGIN. FROM A DRAWING
IN PEN AND BISTRE BY ALONZO CANO. IN THE BRITISH MUSEUM



THE MARCHESE GIOVANNI BATTISTA CATTANEO, BY VAN DYCK. PHOTOGRAPH BY PERMISSION OF MESSRS. P. AND D. COLNAGHI AND CO., AND MESSRS. M. KNOEDLER AND CO.

weakness or uncertainty. In this will doubtless be found revealed the hand of the great master Velazquez.

Although it is upwards of forty years since the writer saw this picture, the impression it left on his mind is still vivid. It is coupled with that of another work by which he is reminded of it, the *Christ at the Column* of the National Gallery. To his mind that beautiful and much-discussed picture has more in it of Cano than of Velazquez.

The art writers of Spain have as yet scarcely gone beyond the well-known sources of information about their great art hero, but Velazquez, the important court official, must have been the subject of endless official notices and documents. The archives of Simancas, in all probability, still include many unnoted records touching the doings of the great painter. If so, even the most seemingly trivial notice might afford a key to much that we would fain know more about. The archives of Loeches might, in like manner, prove to be a mine of information concerning the relations of the great painter to his patron Olivarez. The illustrations of Alonso Cano's works now given will be acceptable to art lovers who have not yet seen his works in Spain. The great artist is most imperfectly represented in the Prado Gallery; more adequate illustration is only to be found in the churches and convents of Malaga and Granada. His works in painted wood sculpture are perhaps better known, but here again so little critical account has been taken of this branch of Spanish art that literally almost every painted wooden figure is set down as the work of Alonso Cano. Needless to say it is the more necessary to discriminate.

The magnificent altar-piece now illustrated is one of the chief treasures of the Spanish section of Sir Frederick Cook's collection at Richmond. The bald-headed old man on the right is reputed to be a portrait of the painter. If this composition be compared with that of Velazquez's picture of the same subject, it will, the writer thinks, be evident that it was the inspiring source of the latter work. The fine pen and bistre drawing by Cano of a similar composition will illustrate the ready facility and hand power of the great master. The drawing was formerly in the writer's collection, then in the Malcolm collection, and is now in the British Museum.

THE NEW VAN DYCK IN THE NATIONAL GALLERY

BY LIONEL CUST, M.V.O, F.S.A.

SIR CHARLES HOLROYD is a lucky man, but no visitor to the National Gallery during the last few weeks will grudge him his good fortune, for by rearranging the works of the Dutch and Flemish painters he has achieved a notable success. If it was difficult to realize before that the nation had in its possession paintings by Rubens of the highest quality and interest, it has perhaps been a revelation to many people that England of all countries was most lamentably deficient in really adequate paintings by Van Dyck, the painter who has dominated, and to some extent does still dominate, the English School of painting from the date of his arrival here in 1632. Jordaens, the third of the great Antwerp trio, is hardly represented at all. The career of Van Dyck may, as is well known, be divided into four periods: the early youth and adolescence under Rubens at Antwerp; the glorious, almost heroic, period at Genoa and elsewhere in Italy under the inspiration of Titian; the triumphant rivalry with his master, Rubens, at Antwerp; and finally the shimmering glitter and elegance of the courtier-painter to the king of England. No one of these periods was satisfactorily represented at the National Gallery. The splendid portrait of Cornelis Van der Geest illustrates, but does not comprehend, the early development of Van Dyck; the second period, the greatest perhaps of all, was not represented by a single example; the third only by a portrait-group of but second-rate interest—as compared with the portraits of this period to be seen at Munich, Dresden or the Louvre; while the English period, in which the English nation may be supposed to take some pride, is only represented by the large and rather empty painting of Charles I on horseback, which in reality cannot compare in interest as a painting with the smaller and earlier version of the same composition in the royal collection at Buckingham Palace. The religious side of Van Dyck's art, one full of peculiar interest and importance, has been, as it would seem, deliberately neglected and set aside.

The trustees have now removed a reproach by the fortunate acquisition of one of the portraits of the Cattaneo family at Genoa, which have been lately so much discussed in the press. The history of these portraits, and their rape from Genoa, will possibly become a landmark in the history of art. A few years ago, hearing of the existence of these portraits, I sought admission at the old palace of the Cattaneo family by the church of the Annunziata at Genoa. The Genoese nobles are a proud race, and not easily accessible, but admission was readily granted to me in my official capacity. Ascending the lengthy flight of stairs, which are so familiar an object in Italian palaces,

I was ushered into a series of rooms, and for a moment stood spell-bound. From every wall, as it seemed, Van Dyck looked down, and on one there stood and gazed at me a haughty dame, over whose head a negro-page held a scarlet parasol. All, however, spoke of dust and neglect, and when I left the palace, it was with a feeling of regret that such treasures of painting should be left to moulder on the walls, unseen, unknown except to very few, a slur upon the surpassing genius of Van Dyck, through whose brush the great Genoese families have become famous. The subsequent history of the Cattaneo Van Dycks is now well known. It is possible to sympathize most deeply with the Italian Government in their wish to preserve and retain in their own country the treasures of painting to which that country gave birth. It is impossible, however, to avoid feeling satisfaction that some of these treasures have been saved from the decay which was slowly threatening their very existence.

One of these portraits of the Cattaneo family will now find a permanent home in the National Gallery, that of the Marchese Giovanni Battista Cattaneo, a half-length. This is a superb piece of painting, and if there still lingered any doubt in some minds as to the claim of Van Dyck to rank among the great painters of the world, with Velazquez, to whom this painting is much akin, with Rembrandt, with Rubens or with Titian, this portrait will go far towards dispelling such a doubt. It may be added that the price of the portrait was in the circumstances very moderate. Should the history of the Cattaneo Van Dycks ever be known in its entirety, it will be seen that the well-known firm of Paul and Dominic Colnaghi and Co. have acted throughout as true lovers of art, in addition to the generosity with which the firm has come to the assistance of the trustees of the National Gallery in order to enable this important acquisition to be made for the national collection.

SIXTEENTH CENTURY EMBROIDERY WITH EMBLEMS

BY M. JOURDAIN

IT has been supposed that during the Elizabethan period English secular embroidery branched off into a peculiar style, exhibiting fancies or conceits which stand in some relationship to the conceits of contemporary poetry. Of this embroidery so little actual trace remains that, in confirmation of the theory, we have to appeal to the evidence of portraits like that of Queen Elizabeth (attributed to Zucchero), in which the underskirt is embroidered with a curious medley of conceits based on plant, animal and bird forms, or to the portrait of the same queen at Hatfield House, where the robe is embroidered all over with human eyes and ears, emblematical of the royal vigilance and wisdom. Another tendency of the day was reproduced in Elizabethan needlework—the interest in emblem-books and emblematical devices. No extant piece of embroidery except the black-work jacket belonging to Lord Falkland (which I will notice later) comes quite under this description of embroidery, and it is interesting to find in a work by Henry Green (1870) called 'Shakespeare and the Emblem Writers: an exposition of their similarities of thought and expression,' an account of a piece of embroidery, in which the motifs are taken from the emblem-writers of the period, or invented in consonance with the principles of emblem-making set forth in those works.

'An acquaintance with that literature,' writes Mr. Green, 'may be regarded as more spread abroad and increased when Emblem-books became the sources of ornamentation for articles of household furniture, and for the embellishment of country mansions. A remarkable instance is supplied from "The History of Scotland," edition, London, 1655, "By William Drummond of Hathornden." It is in a letter "*To his worthy friend* Master Benjamin Johnson," dated July 1, 1619, respecting some needle-work by Mary Queen of Scots, and shows how intimately she was acquainted with several of the Emblem-books of her day, or had herself attained the art of making devices. . . . Drummond thus writes—

"I have been curious to find out for you, the *Impressaes* and Emblemes on a Bed of State wrought and embroidered all with gold and silk by the late Queen *Mary*, mother to our sacred Soveraign, which will embbelish greatly some pages of your Book, and is worthy your remembrance; the first is the Loadstone turning towards the pole, the word her Majesties name turned on an Anagram, *Maria Stuart, sa vertu, m'attire*, which is not much inferiour to *Veritas armata*. This hath reference to a Crucifix, before which with all her Royall Ornaments she is humbled on her knees most lively, with the word *nudique;* an *Impressa* of *Mary* of *Lorrain*, her Mother, a *Phœnix* in flames, the word *en ma fin git mon commencement*. The *Impressa* of an Apple Tree growing in a Thorn, the word *Per vincula crescit*. The *Impressa* of *Henry* the second the *French King*, a *Cressant*, the word, *Donec totum impleat orbem*. The *Impressa* of King *Francis* the first, a *Salamander* crowned in the midst of Flames, the word, *Nutrisco et extingo*. The *Impressa* of *Godfrey* of

Bullogne, an arrow passing throw three Birds, the word, *Dederit ne viam Casusve Deusve.* That of *Mercurius* charming *Argos* with his hundred eyes, expressed by his *Caduceus*, two *Flutes*, and a Peacock, the word, *Eloquium tot lumina clausit.* Two Women upon the Wheels of Fortune, the one holding a Lance, the other a *Cornucopia;* which *Impressa* seemeth to glaunce at Queen *Elizabeth* and her self, the word, *Fortunae Comites.* The *Impressa* of the Cardinal of *Lorrain*, her Uncle, a *Pyramide* overgrown with *Ivy*, the vulgar word. *Te stante virebo;* a Ship with her Mast broken and fallen in the Sea, the word, *Nunquam nisi rectum.* This is for her self and her Son, a Big *Lyon* and a young Whelp beside her, the word, *unum quidem, sed Leonen.* An embleme of a *Lyon* taken in a Net, and Hares wantonly passing over him, the word, *Et lepores devicto insultant Leone. Cammomel* in a garden, the word, *Fructus calcata dat amplos.* A Palm Tree, the word, *Ponderibus virtus innata resistit.* A Bird in a *Cage*, and a *Hawk* flying above, with the word, *il mal me preme et me spaventa Peggio.* A Triangle with a Sun in the middle of a Circle, the word, *Trino non convenit orbis.* A Porcupine amongst Sea Rocks, the word *Ne volutetur.* The *Impressa* of King *Henry* the eight, a *Portculles*, the word *altera securitas.* The *Impressa* of the Duke of *Savoy*, the annunciation of the Virgin *Mary*, the word *Fortitudo ejus* Rhodum *tenuit.* He had kept the Isle of Rhodes. Flourishes of Arms, as Helms, Launces, Corslets, Pikes, Muskets, Canons . . . the word *Dabit Deus his quoque finem.* A Tree planted in a Churchyard environed with dead men's bones, the word, *Pietas revocabit ab orco.* Ecclipses of the Sun and the Moon, the word, *Ipsa sibi lumen quod invidet aufert;* glauncing, as may appear at Queen *Elizabeth. Brennos* Ballances a sword cast in to weigh Gold, the word, *Quid nisi Victis dolor?* A Vine tree watred with Wine, which instead to make it spring and grow, maketh it fade, the word, *Mea sic mihi prosunt.* A wheel rolled from a Mountain in the Sea, *Piena di dolor voda de Sperenza.* Which appeareth to be her own, and it should be *Precipitio senza speranza.* A heap of Wings and Feathers dispersed, the word, *Magnatum Vicinitas.* A Trophie upon a Tree, with Mytres, Crowns, Hats, Masks, Swords, Books, and a Woman with a Vail about her eyes or muffled, pointing to some about her, with this word *Ut casus dederit.* Three Crowns, two opposite, and another above in the Sea, the word, *Aliamque moratur.* The Sun in an Ecclipse, the word, *Medio occidet Die.*

'"I omit the arms of *Scotland*, *England*, and *France* severally by themselves, and all quartered in many places of this Bed. The workmanship is curiously done, and above all value, and truely it may be of this Piece said, *Materiam superabat opus.*"'

The bed Drummond describes is perhaps that described as 'vncomplete, sewit be his Maiesties mother, of gold, silver, and silk,' which in September, 1616, was ordered to be sent from Holyrood to England[1] 'thair to be mendit and prouidit with furnitour answerable'; and then sent back to Holyrood. It is apparently the 'bedd wrought with needleworke of silke, silver and golde, with divers devices and armes, not throughlye finished,' found in the queen's apartments after her death, and bequeathed to her son, King James, by her.[2]

Several of these emblems are to be found in Whitney, several in Paradin's 'Devises heroiques,' and several in 'Dialogue des Devises d'armes et d'amours,' de S. Paulo Jovio, etc., 4to, A Lyon, 1561. In the latter book are to be found the Emblems of Francis I, the Salamander (to signify that he was glowing with passions of love), and of Henry II.

It may be noticed that Samuel Daniel's rule that 'the mot or posie of an impresa may not exceede three words' (although a little license was allowed in the case of Dum, Nec, Et, Non, In, Per, etc.) was not kept by Queen Mary.

It may appear almost impossible, even on a bed of state, to work twenty-nine emblems and the arms of Scotland, England and France, 'severally by themselves and all quartered in many places of the bed'—but a 'curious and very antient oak' bed, much gilt and ornamented, probably of equal antiquity, was, as late as 1811, existing at Hinckley in Leicestershire,[3] on which the same number 'of emblematical devices, and Latin mottoes in capital letters conspicuously introduced' had found space. Twenty-nine emblems with their mottos are given, among others Two dogs barking at the shadow from the moon, the word, *Rumpenturilia Codri;* A displayed hand with awls under the nails, the word, *Heu cadit in quenquam tantum scelus;* An ostrich with a horseshoe in the beak,[4] the word *spiritus durissima coquit;* A cross-bow at full stretch, the word *Ingenio superat Vires.* A hand playing with a serpent, the word, *Quis contra nos?* The tree of Life springing from the cross on an altar, the word, *Sola vivit in illo;* An inverted tulip suspended, the word, *spe illectat inani;* A tortoise walking in a bed of roses, the word, *inter spinas calceatus.*

A piece of Spanish work illustrated in Lady Marion Alford's history of embroidery as belonging to Louisa, marchioness of Waterford, represents ostriches holding iron in their beaks, turkeys and eagles.

[1] 'Registrum Secreti Concilii Acta,' 1615-1617, fol. 63. MS. Register House.

[2] 'Lettres de Marie Stuart' (ed. Prince Labanoff), t. vii.

[3] See 'Gentleman's Magazine,' vol lxxxi, pt. 2, p. 416. Nov. 1811.

[4] An ostrich with an horseshoe in its beak is represented in Giovio's 'Sent. Imprese,' ed. 1561, p. 115, and in Camerarius 'Emb' ed. 1595, p. 19.

Samuel Daniel, the poet who wrote in 1585 a preface to a translation of Paolo Giovio, notes that black and white were quite sufficient for an *impresa*, and even, it would appear from his rather obscure statement, preferable. The impresas in the emblem-books would be naturally copied in black silk upon a ground of a white material—in the 'black work,' or 'Spanish work' of Tudor times.

The jacket or tunic of 'black work' belonging to Lord Falkland has already been mentioned, and is of interest as the only known surviving specimen of this class of emblem-work. The embroidery is in black silk on linen, and besides the characteristic floral work of this period there are a number of devices. Such is a rendering of a plate in Whitney's 'Emblems'[5] which represents a very small fish which has leaped out of the sea in order to avoid a large dolphin-like fish, while above hover two large crested birds representing the cormorant and seamew. The title of the plate is—

'Iniuriis, infirmitas subiecta,'

and the verse below runs—

The mightie fishe, devoures the little frie,
If in the deepe, they venture for to staie,
If vp they swimme, newe foes with watchinge flie,
The camoraunte, and Seamewe, for their praie:
Betweene these two, the frie is still destroi'de,
Ah feeble state, on euerie side anoi'de.

[5] 'A choice of Emblems and other Devises,' by Geoffrey Whitney, Leyden, 1586.

Other devices are:—A man of Herculean type astride a crocodile, holding a writhing serpent in each hand; Actaeon[6] being devoured by his hounds; Bacchus beating a drum;[7] a stag,[8] pierced by an arrow, another pursued by a hound, 'a Pelican in her piety, prancing horses, a camel, an elephant, a seahorse, monkeys, squirrels, birds and fishes.' Three of these devices, it will be noted, appear in Whitney's 'Emblems,' though they are somewhat simplified by the embroiderer. The jacket, which is said to have belonged to Queen Elizabeth, was given by William IV to the Viscountess Falkland, wife of the tenth viscount.

As the author of 'The History and Antiquities of Hawsted and Hardwick, in the County of Suffolk,' remarks in a description of the employment of emblems in adorning a closet for the last Lady Drury, 'They mark the taste of an age that delighted in quaint wit, and laboured conceits of a thousand kinds,' and since so many emblems were gathered to adorn Queen Mary of Scots' bed, a 'very ancient oak wooden bed in Leicestershire,' and 'a lady's closet' in Suffolk, and also a linen tunic belonging to Queen Elizabeth, the supposition is most reasonable that the knowledge of them pervaded the cultivated society of England and Scotland during the Elizabethan period.

[6] Sambucus in his 'Emblems' (ed. 1564, p. 128) and Whitney after him make use of this same woodcut, only with a different border. Actaeon is also illustrated in Aneau's 'Picta Poesis,' and in Alciatus, 'Emb.' 52, ed. 1551.

[7] A very 'plump Bacchus,' beating a drum is figured in Alciatus, (ed. Antwerp, 1581, p. 113). This also appears in Whitney's 'Emb.,' ed. 1586, p. 187.

[8] The stag pierced by an arrow appears in Giovio and Symeoni's 'Sent. Imprese,' ed. 1561. In Paradin's 'Dev. He. ed. 1562, f. 168. In Camerarius (ed. 1595) 'Emb.' 69, p. 71.

NOTES ON VARIOUS WORKS OF ART

A PICTURE OF THE TOURNAI SCHOOL

Among the many interesting, if often damaged, pictures which decorate the library of Christ Church, Oxford, the fragment which we reproduce is not the least curious. The manuscript catalogue states that it is a fragment of a large picture that was almost destroyed by fire in a palace at Genoa, and the picture is labelled 'By Bellini or Mantegna.' The work is executed in tempera on linen, and the heads are three-quarter life size. The original painting must thus have been of considerable size. The background is apparently gold, the face of St. John is of a rather dark coppery red, the face and hands of the Virgin paler and cooler in tone. St. John is dressed in a robe of dull orange, varied by what appears to be dark green, which has turned almost as black as the hood of the Madonna. The painting has been so much patched, *e.g.*, on the hands, that the original forms are not easy to trace, and the whole is covered with a thick coat of varnish.

An examination of the picture indicates almost conclusively that the work is not Italian but Flemish in character, and Mr. W. H. James Weale, to whom a photograph was submitted, has suggested that it is a work of the school of Tournai. The painters of that school were accustomed to paint in tempera on linen on a considerable scale, especially in connexion with the preparation of designs for tapestry weaving, and it is therefore possible that the work of which this Christ Church fragment once formed a part was sent from Tournai to Genoa for that purpose. The remarkable delicacy of the workmanship and the largeness of the design point to one of the greater masters of that school; and it is in the hope that some of our readers may be able to throw further light upon this interesting work that we are permitted to reproduce it by the governing body of Christ Church. It may at least serve as an additional document in the *dossier* of that shadowy personage, Rogier de la Pasture. C. J. H.



THE VIRGIN AND ST. JOHN. FRAGMENT OF A PICTURE OF THE TOURNAI SCHOOL
BY PERMISSION OF THE GOVERNING BODY OF CHRIST CHURCH, OXFORD



SIXTEENTH CENTURY EMBROIDERY. BLACK-WORK JACKET BELONGING TO LORD FALKLAND
IN THE VICTORIA AND ALBERT MUSEUM

THE PROPOSED TURNER GALLERY

AT the moment of going to press, we have not time to do more than refer briefly to the letter from the Director of the National Portrait Gallery which was published in the 'Times' of July 19th, but we feel bound to say that the case could not have been stated more clearly and sensibly than has been done by Mr. Lionel Cust. We quite agree with him that the legal opinion quoted is difficult to understand, and even if it should prove to be the present law of the land, it should not be a permanent hindrance to a much-needed re-arrangement. We are strongly disposed to think that the removal of Turner's pictures and drawings from Trafalgar Square and their housing in an appropriate gallery at Millbank under some such comprehensive description as the Turner Gallery not only best fulfils the responsibility which the nation incurred when it accepted Turner's magnificent bequest, but also relieves the National Gallery itself from the overcrowding which we all deplore, and which cannot fail to become worse as years go by, however much the existing accommodation may be increased. It would have to be more than doubled for the proper display of its present contents, let alone the acquisitions of the future, and to make a temporary arrangement now would be embarrassing that future at the cost of a little present trouble. It is only natural that the Trustees should wish to proceed cautiously in a matter which raises so many difficult questions. At the same time, Mr. Cust's arguments appear so moderate and so logical that we have no doubt that they will obtain the practical support which they deserve.

WE are informed by the Keeper of the Department of Prints and Drawings in the British Museum that the Print Room will be closed to students and visitors for four weeks from August 18th.

LETTER TO THE EDITOR

THE BROTHERS MARIS

To the Editor of THE BURLINGTON MAGAZINE

Dear Sir,—At the desire of Mr. Matthijs Maris, I venture to ask your permission to state that he cannot accept responsibility for two of the pictures reproduced in the summer number of the 'Studio,' namely: No. 9 *A Study*, No. 30 *The Sisters*—I am, Dear Sir, Yours faithfully,

E. J. VAN WISSELINGH.

July 16, 1907.

ART BOOKS OF THE MONTH

BOOKS ON PAINTING

QUELQUES POINTS OBSCURS DE LA VIE DES FRÈRES VAN EYCK. Joseph Coenen. 27 pp. Liége. 1907.

THIS is a reprint of three articles published in *Leodium*, a local magazine often containing interesting notices relating to the history of the old episcopal principality. The author's intention to try and clear up obscure points in the history of the van Eycks is praiseworthy, and had he not reissued these articles as a pamphlet I should have confined myself to a few reflections on some of the points in a communication to the same magazine. But now I feel bound to say that, far from clearing up any point, he has put forth fresh misstatements which I have little doubt will meet with acceptance and find their way into biographies and dictionaries, just as the statement that the fabric rolls of Cambray Cathedral contain the proof that John van Eyck was working in that city in 1422, published in 1878 by the late M. Houdoy, has been accepted and is still believed by many. His book was reviewed by me in the 'Academy' (21 June 1879), and I there showed that there was no excuse for this misstatement, for the entry in the fabric roll is of a payment to 'Ioanni de Yeke, pictori.' This, in M. Houdoy's opinion, was a *lapsus calami* of the careless cleric who made the entry; but the careless person was M. Houdoy, who, had he troubled to look through the accounts of the following years, would have found payments to John de Yeke for painting three red Calvary crosses on the outside of the cathedral walls *propter immundicias quae ibi fiebant* (a common practice in the ages of faith, the modern French substitute for which is *Défense de . . .*) while van Eyck was busily employed week after week without intermission in decorating the palace at the Hague. Now although I have repeated my refutation in various reviews of books in both English and foreign journals it still reappears, and in the present pamphlet (p. 13) the identity of John de Yeke and John van Eyck is said to have never been contested, at least not to the writer's knowledge.

It is to another discovery of equal value, the real name of John van Eyck (not Cône as imagined by the late M. Bouchot), that I wish to draw attention in the hope that I may stop its diffusion. Many years ago the late M. Carton, who pretended that the van Eycks were natives of Bruges, asserted that van Eyck was in the fifteenth century a family name of frequent occurrence in the town. In my Notes on John van Eyck published in 1861 I affirmed that he

and his brother Lambert were the only persons bearing that name that I had come across in the archives of the town. I appended a list of all the persons bearing somewhat similar names who had bought the freedom of the town between 1416 and 1450. Amongst these was one John Tegghe, born at Maaseyck, in the land of Liége, who on 9th September, 1433, became a free burgher by purchase. He was charged 10 l.; nineteen of the other twenty paid much less. M. Coenen from this entry drew the inference that Tegghe must have been a rich man, and, as it was not at all likely that two natives of such a small town as Maaseyck bearing the same christian name should have settled at Bruges at this time, he concluded that Tegghe was the real family name of van Eyck, who must in 1433 have become a rich man. The premisses on which these conclusions are based are imaginary. The sum charged for the freedom of the town was not based on the fortune but on the birthplace of the applicant. Natives of Flanders had only to pay 3 l., all others 10 l. The reason why Hubert is mentioned as 'e Eyck' in the inscription on the frame of the polyptych and not 'de Eyck' is because if 'de' had been written the last syllable of Hubertus would have been long, and the line would not scan :—

Pictor Hu|bĕrtŭs ĕ|Eyck quo|nemo re|pertus.

May we hope that John Tegghe will not reappear in any future work ?

W. H. J. W.

SIR WILLIAM BEECHEY, R.A. By W. Roberts. London : Duckworth. 7s. 6d. net.

THERE was need for such a book as this. The ever-increasing favour with which the great British portrait painters are received by collectors has reacted upon their less well-remembered colleagues, so that Beechey is once more a name that picture buyers have to remember.

In his preface Mr. Roberts tells us that his work was originally planned as a *catalogue raisonné*, and that form in all essentials it still retains. In the case of Beechey the form is appropriate. He was not one of those great inventors whose progress has to be traced by the internal evidence of their pictures, and whose artistic development is a fascinating and often baffling pursuit for the critic. He is rather one of those who are clever enough to assimilate much of the taste and talent which are in the air around him, and to adapt them to the needs of the day.

Any elaborate criticism of such men is impossible as well as unnecessary, and in restricting himself to a catalogue of Beechey's exhibits Mr. Roberts has taken the right course. He has also done his work well. The book is a mass of compressed and accurate information, and though the existence of the Beechey account books, which are printed in the volume, may have lightened Mr. Roberts's task, the amassing of facts about the portraits Beechey painted in a busy and successful career of more than sixty years must have entailed a vast amount of labour. Certain points he has failed to clear up—such as the mystery surrounding Beechey's first wife, and here and there the reader will notice small matters where additional information might have been desirable ; but the book as a whole is wonderfully thorough, and, if compressed almost to dryness, and therefore less attractive to the general reader than some other volumes of the series, it is made all the more useful as a work of reference to the serious student. Beyond one or two minor slips such as Martin *R.* Shee (p. 69) we have noticed no mistakes.

A glance at the illustrations indicates that Beechey's work was more various in design than we are sometimes apt to think. Reynolds, Lawrence, Hoppner, Raeburn, all seem to have been carefully studied, yet when we look at Beechey's pictures they have for the most part a uniform character in the painting which makes them easily recognizable.

His pigment is thinner and less rich than that of Reynolds, his touch has not the splendid glitter of Lawrence, his aims are less forcible than those of Hoppner and Raeburn. An urbane eclecticism, coupled with a certain ruddiness and smoothness in the flesh tones, distinguishes his portraits, which are usually soundly coloured, if never the work of a born colourist. It is impossible that Beechey can ever be ranked by artists among the great portrait painters, and improbable that he will be so by collectors ; yet to this latter class at least this careful and handy record will be indispensable.

GEMÄLDE ALTER MEISTER. Parts 20–24. Price 5 marks each. Richard Bong, Berlin.

WITH the issue of the last five instalments this sumptuous publication is completed. In reviewing the previous numbers we have drawn attention to the exceptional value of the book, both on account of the thoroughness and authority of the letterpress and the scale and beauty of the illustrations. It is, of course, to students of the French school of the eighteenth century that the work makes the most direct appeal. Although examples of the school of the Netherlands and of Italy are not wanting, the main strength of the Imperial collection lies in its examples of Watteau, Lancret, Pater and the brilliant painters around them. Antoine Pesne, for example, figures prominently in the instalment before us. Indeed, so complete is the representation of these French masters, so ample is the scale on which their works are reproduced, that anyone wishing to study them will find this publication, if not indispensable, at least an invaluable work of reference. Even

however, where the French school is so splendidly illustrated, it would be unfair not to give a few words of notice to the admirable examples of Rubens and Cranach, and a certain number of detached pictures of the Italian and other schools, such as that fine portrait of Cardinal Antonio Pallovicino illustrated on page 80, and attributed to an unknown Venetian master of the latter half of the sixteenth century. It is a portrait of singular sensitiveness, dignity and beauty, and we cannot help suggesting tentatively the name of Lorenzo Lotto in connection with its authorship. There is, at least, something of Lotto's manner in the level flakes of cloud and level expanse of landscape seen through the open window before which the Cardinal sits, as well as in the subdued modelling of the cape and slightly timid, yet sensitive, treatment of the face. The price of the whole work contrasts very favourably indeed with that of most large works published in England, since the publishers give no less than seventy-two magnificent photogravures and 128 illustrations of the text in return for the £6 which is the cost of the twenty-four parts, while the letterpress has the authority of such great names as those of Dr. Paul Seidel, Dr. Friedlander, and Dr. Bode.

NOTABLE PICTURES IN ROME. By Edith Harwood. London: J. M. Dent and Co. 4s. 6d. net.

THOUGH well produced and well intentioned this book cannot be unreservedly recommended. To give any fair account of the paintings in Rome demands extensive knowledge of all schools of art, and (since repainting is so ubiquitous) some technical experience, but most of all it demands sympathy with the spirit of Rome during the Renaissance. These qualifications Miss Harwood cannot claim to possess, though she has evidently worked at her subject, and done her best to supply deficiencies by liberal citations from other authors. A writer who 'has to confess unutterable boredom' when studying the stanze of the Vatican, if not actually unfit, is at least not properly equipped to study Roman painting, and though she quotes two or three pages from Pater about Raphael, her account of his masterpieces is not thereby made into a good one. Indeed there are many points open to criticism apart from the constant misspelling of proper names, and such evidence of carelessness as the Farnesina headline, which is continued from p. 247 to p. 253, though the account of the frescoes there (which omits all mention of Sodoma's masterpiece) occupies less than a page. To make matters worse there is no index.

MISCELLANEOUS

MODERNE KULTUR. By Dr. E. Heyck and others. Deutsche Verlags-Anstalt, Stuttgart, 15 marks.

THIS handsome work, the sub-title of which is 'A Manual of Culture and Good Taste,' is written to meet the obvious need of the general public for a comprehensive account of the past causes and present effects of artistic culture in practical life, and to recommend means whereby still more satisfactory results may be obtained in the future. Karl Scheffler discourses upon the aesthetic endeavours of the present day, the connexion between life and culture, artistic training, and upon style and taste in living. Foreign influences, French, English, American and Japanese, are embraced by W. Fred; 'Music' is entrusted to Karl Storck; the 'Collecting Hobby' to Georg Lehnert. This brief list of the contents of the first volume alone indicates the varied scope of the work, the modest object of which is to summarize and examine the processes and results of the modern impulse towards artistic culture from an historical, aesthetic and cosmopolitan point of view. To show what that culture is, there are nearly eighty eloquent reproductions of the most modern German architecture, decoration and handicraft. The second volume will appear in the autumn, and will contain sections on 'Personality and its Circle' by Frau Marie Diers; 'Society and Sociability' by W. Fred; 'The relation of the Individual to the Community' by E. Heyck; 'Appearance' by W. Fred; 'Eating and Drinking' by W. Fred and E. Heyck (the aesthetic importance of this subject is not commonly recognized outside Germany); 'Travelling' by E. Heyck; 'Reading and Books' by H. Hesse; The 'Theatre' by K. Scheffler, and other articles. We shall look forward to its appearance.

TORÖKORSÁGI LEVELEI. Zágoni Mikes Kelemen. Budapest. 1906.

The well-known Franklin Társulat, of Budapest, has published this handsome edition of 'The Turkish Letters' of Clement Mikes, and some of the most esteemed Hungarian authors have written elucidatory introductions for it. The text of the famous 'Letters' is from the original manuscript, and the drawings which illustrate it are the skilled handiwork of Elias Edvi. Little as these 'Letters' are known in Great Britain, Hungarians justly regard them as their chief literary relic of the eighteenth century. Their author, Clement Mikes, was a Sékeley nobleman who accompanied his unfortunate prince, Francis Rákóczy the Second, through all his wanderings and, finally, settled down with him at Rodosto, on the Sea of Marmora, where the Ottoman government gave them shelter. Francis, his son, and all his retainers died in exile —Mikes, the last, surviving until 1761.

To occupy his mind during his many years of exile, Mikes wrote the 'Letters' which are the *raison d'être* of this volume. Presumedly, they were sent to his elder sister, but the book in which the so-called 'copies' are preserved is deemed to be the original work and to be really the writer's

diary. These 'Letters' contain most amusing gossip about the exiles' everyday life, as well as interesting anecdotes and valuable historical matter. The prose is fluent and idiomatic, but as it was written whilst the Magyar speech was still in a transitory state, there are grammatical variations in it from the language as now spoken. It would be foreign to our purpose to enlarge further upon the text of this work, but we desire to call attention to the merit of the water-colour drawings by Mr. Edvi depicting the various scenes connected with the career of Mikes, as explained in his 'Turkish Letters.' The facsimiles with which the book is illustrated deserve special praise, not only for the exactness with which they reproduce the touch and texture of the originals, but for the unusual taste with which they are printed and mounted. J. H. I.

New College, Oxford. Engraved by Emery Walker from a pen-drawing by Edmund Holt New. Ryman and Co., Oxford. One guinea net.

This admirably produced plate seeks to revive the method used in David Loggan's *Oxonia Illustrata* and many other old prints, by giving a bird's eye view of the college and its grounds as they would appear from an imaginary elevation to the west. A comparison between Mr. New's work and the engraving on which it is based, published in 1675, shows that the modern draughtsman is fully the equal of his predecessor. The general design very cleverly combines a pictorial treatment with the sense of an architectural pen-drawing, and though we miss something of the severe academic spirit of the older work, there can be nothing but praise for the atmosphere and grace which the artist has contrived to retain in what might have been so easily a merely formal record of facts.

Recollections of a Humorist Grave and Gay. By Arthur William à Beckett. London: Pitman and Sons. 12s. 6d. net.

At the climax of a long and varied journalistic career Mr. à Beckett did his best work as assistant editor to Sir Francis Burnand on *Punch*. In the volume before us he once more plays second, *longo intervallo*, to his chief. His book is a humble imitation of a more interesting work, the reminiscences of Sir Francis himself. Whatever Sir Francis has done, Mr. à Beckett appears to have done not so well; and it is perhaps a necessary disadvantage that he should have to insist as he does on his claim to be considered a humorist. A few good stories do little to lighten the tedium of a dull book. And when Mr. à Beckett owned so many 'dear and valued' friends, why should du Maurier be fobbed off with 'my poor friend'?

Saint George: Champion of Christendom and Patron Saint of England. By E. O. Gordon. London: Swan Sonnenschein. 21s. net.

Every reader of Gibbon knows the passage on Saint George—one of the most deadly in all the work of that master of prose. And even while enjoying its exquisite turn, it would be well to take up Mr. Gordon's book, and study the real St. George from a different point of view. For the life of the Saint Mr. Gordon's chief authorities are, of course, the 'Encomia' recorded in contemporary Coptic Texts, which he has studied in Dr. Wallis Budge's translations, and of which he makes good use. Subsequent chapters concern the commemoration of the Saint in liturgies and national institutions; the celebrated knights of St. George from the sixteenth to the twentieth century, and St. George in art, customs and traditions. It was high time that the matter presented by Mr. Gordon should be collected and rendered accessible. The volume covers an immense amount of ground, including, as it does, such different subjects as the formation of the Round Table by Arthur under the patronage of St. George, and that of the Order of the Garter, with a selection from the multifarious lore attached to each, the Dragon of Wantley, and the execution of Charles I; but the nature of his main object demanded this variety, and his book loses none of its historical value by its pleasant discursiveness. Mr. Gordon's bent of mind is all towards belief in legend, but his judgment is clear, and his sympathetic treatment of England's patron Saint should serve to remove a large amount of current ignorance and error. The book is full of interesting illustrations, most of them reproduced from rare sources, and the binding, in raised cloth, is a transcript of a sixteenth century panel-stamped binding, and an excellent example of the work of Messrs. Leighton, Son and Hodge.

BOOKS RECEIVED

Der Ursprung des Donaustiles (Kunstgeschichtliche Monographien, VII). 18 marks. Hiersemann, Leipzig.

Charles E. Dawson: His Book of Book-Plates. By Charles E. Dawson. Otto Schulze & Co., Edinburgh. 5s. net.

Gemälde alter Meister (22, 23, 24 Lieferung). Richard Bong, Berlin. 5 marks each.

Old English Furniture. By G. Owen Wheeler. L. Upcott Gill. 7s. 6d. net.

Die Galerien Europas (14, 15, 16, 17, 18 Lieferung). Seemann, Leipzig. 3 marks each.

Bury St. Edmunds. By Rev. H. J. Dukinfield Astley, M.A., Litt.D. Elliot Stock. 1s. 6d. net.

MAGAZINES RECEIVED

Oxford and Cambridge Review. Expert. Collecting. Craftsman. Nineteenth Century and After. Art Journal. National Review. Fortnightly Review. Albany Review. Contemporary Review. Connoisseur. Fine Art Trade Journal. Rapid. Review of Reviews. Commonwealth. Studio. Gazette des Beaux-Arts. Chronique des Arts et de la Curiosité. Revue Illustrée. Die Kunst (Munich). Augusta Perusia (Perugia). La Rassegna Nazionale (Florence). Bollettino D'Arte (Rome). Museum of Fine Arts Bulletin (Boston). Kokka (Tokio). Onze Kunst (Amsterdam).

ART IN FRANCE

I MENTIONED last month that the Louvre had purchased from Madame Emile Trépard two fine pictures by Chardin, *Le Jeune Homme au Violon* and *L'enfant au Toton*, which were shown at the recent exhibition at the Georges Petit Galleries. The latter picture is a portrait of the son of a banker and jeweller called Godefroy, who was a personal friend of the painter, and it was exhibited under the title of *Portrait du fils de M. Godefroy, joaillier*, in the Salon of 1738. Some of the Parisian papers have been casting doubts on the authenticity of this picture on the authority of a Dr. Liebreich, who is said to be well known in Germany as an eye-specialist, but has not been hitherto known as an art critic. Dr. Liebreich declares that the other version of *L'enfant au Toton*, which belongs to a well-known Parisian collector and is No 70 in the catalogue of the recent Exhibition, is the original picture and that the picture bought by the Louvre is a copy executed in the nineteenth century. If this be true, the copyist was as great an artist as Chardin, for there is no question that, as I said last month, the Louvre picture is greatly superior in quality to the other, although the latter is apparently also the work of Chardin. But the arguments by which Dr. Liebreich supports his views are not worthy of serious attention, and it is plain that he has not even accurately observed the Louvre picture, since he cites in support of his contention certain marks which have no existence save in his own imagination and which he alleges to have been copied from the other.

On aesthetic grounds alone one can say without hesitation that the Louvre picture is not only the original work of Chardin, but a very fine one, and that the other version is the replica. But, aesthetic considerations apart, the external evidence is conclusive. The original picture was, as I have already said, exhibited in 1738; the picture alleged by Dr. Liebreich to be the original is dated 1741. Moreover, the picture now in the Louvre, which is signed but not dated, has come down to Mme. Trépard by transmission from M. Godefroy himself, whose portrait it is. He died at a very advanced age in 1813, and bequeathed the picture, together with other property now in Mme. Trépard's possession, to a cousin from whom Mme. Trépard is directly descended. It is hardly possible that the owner of the replica painted in 1741 can share the opinion of Dr. Liebreich, since I am told on the best possible authority that he himself tried some years ago to buy both the pictures which have recently been added to the Louvre from the relative of Mme. Trépard who then possessed them. It would not, perhaps, be worth while to pay so much attention to this matter, were it not for the fact that a certain scandal-mongering section of the Paris press has made use of the incident in order to make a most unjustifiable attack on the administration of the Louvre.

It will amuse the readers of THE BURLINGTON MAGAZINE to hear that Dr. Liebreich claims to be quite infallible in regard to the technique of pictures. He has, it would seem, arrived at his infallible method by buying the works of Italian masters (or what he believes to be such), dissecting them to see 'how it is done,' and then repainting them 'equal to new.' It is certainly an original training for an art critic, and one can only hope that the *corpora* on which Dr. Liebreich made his experiments were of the suitable quality.

R. E. D.

ART IN GERMANY

SCARCELY any picture has puzzled connoisseurs as much as the admirable full-length portrait of the Florentine captain, Alessandro del Borro, in the Kaiser-Friedrich Museum at Berlin. It was bought 1873 as a Ribera, and was at once re-named Velazquez, as one of whose most excellent works it passed for years, until a somewhat closer attention to the coloration disclosed that it could never have been painted by the great Spaniard. Luca Giordano was suggested, but only with half a breath, because the portrait seems far superior to anything else by this master with which we are acquainted. The unusual dash and brilliancy of the picture then allowed Tiepolo and Tiberio Tinelli to be thought of. Now Mr. Tor Hedberg has proposed in a Swedish magazine a new candidate for the honour of having painted this portrait, in the person of Pieter Francoys (Franchoys) of Malines (1606-1654), who in his best works imitates and nearly approaches Van Dyck's most passionate style. The ascription to a cis-Alpine artist is, on the face of it, rather startling, but Hedberg adduces specimens of Francoys' craft at Brussels, Cologne, Dresden, Frankfort, etc., to support his hypothesis, in which he discovers various similarities of treatment. Among these the little portrait sketch at Dresden must be the weakest prop for his theory, for it, to be sure, looks very unlike what we would expect of the painter of del Borro.

The 'Schweizerische Kunstverein' in its annual meeting at Lucerne has decided to unite, if possible, the two important Swiss fine art events, the 'Salon,' which takes place every two years, and the 'Turnus,' the annual circulating fine art

exhibition. The Turnus this year shows the usual preponderance of landscape work, and a slight falling-off of snow scenes, which is to be lamented, as, naturally, the peculiar problems of snow scenery, yielding so readily to fine artistic presentment, are a legitimate speciality of Swiss painters. There is also a falling-off of the strained, would-be intellectual, style of work, and this is fortunate. Among the younger generation in Switzerland, as elsewhere in German-speaking countries, the tendency to produce confused allegories and deem them deeply philosophic had gradually developed into a disease. If the aims of the 'Schweizerische Kunstverein' can be realized, much good may come of it for Swiss art and artists. At present there is too much energy lost in instituting local exhibitions which cannot signify anything to anybody outside of the town where they occur, and do not offer a sufficient foil to the genuine talent that may be struggling to rise to the surface by means of them. A union of management at least of all these small functions with the 'Turnus' and the 'Salon' must prove beneficial.

The 'Schweizerische Vereinigung für Heimathschutz,' a society whose aim is to baulk the clever speculators in their attempts at disfiguring the natural beauties of Switzerland with mercenary projects, has scored various successes. It is owing to its intervention that no concession was granted for the building of an inclined railway up to the Tell Chapel on Lake Lucerne, and, at present, an attempt is being made to put a spoke in the wheel of the Matterhorn railway project.

The historical gallery at Budapest has been reopened after having been closed to the public for almost twelve years. It is now housed in the former premises of the Hungarian National Gallery in the Academy buildings. The director, von Kammerer, has rearranged the collections, to which numerous additions have been made during the space of time that they were not on view.

An important museum building is to be erected at Cassel, which is to be devoted to the history and art of the province of Hessia.

Owing to dissatisfaction with the turn that various art affairs have been taking of late, the Bavarian Government has instituted serious changes in the management of all questions pertaining to art. So far these alterations do not by any means seem full of promise, for instead of picking out experts and specialists, who are responsible for what they do, and to whom in consequence as much freedom as possible should be accorded, no end of boards of trustees and committees have been appointed, with power to counteract the decisions which the several directors and presidents of the museums, galleries, academies, etc., may come to. In fact such committees are hereafter to have a voice even in the appointment of men to vacant places on the museum staffs. It will not be long before such schemes prove themselves unsatisfactory. The tendency of modern museum practice is to pick your man carefully, and let him work on unhindered, not to hamper him at all with a supervisory committee, which of course is composed of amateurs. What harm committees can do has been sufficiently proved by many museums during the middle of the nineteenth century, and is proved to this day at some minor institutions. For one thing, if the single, individual director makes mistakes, they will all be in one direction, and the next generation can easily remedy them by relegating his bad acquisitions to the store-room. But the many-minded committee makes mistakes in all directions, and the traces of these errors of judgment are not so easily eliminated.

New frescoes have been discovered in the Maurice chapel of the St. Sebaldus church at Nuremberg. Karl Gebhardt has pronounced them to be by the same hand as the Holy Family in possession of the Przibram family at Vienna and claims to have discovered the name of the painter, one Weinschröter, who flourished towards the end of the fourteenth century at Nuremberg. Heretofore the Przibram picture, an important work in the history of early German painting, was not definitely claimed for Nuremberg.

The museum at Heidelberg is to be enriched by the gift of 141 old Netherlandish paintings, belonging to the collection of the late Mr. Posselt. A separate wing is to be annexed to the building to receive them.

Among the recent acquisitions of the museum at Magdeburg figures one of Menzel's most interesting works, his so-called *Cassel Cartoon*. This large drawing representing the *Entry of Duchess Marie with her three-year-old son in Marburg*, was executed at Cassel during the winter of 1847 and spring of 1848 for the Kunstverein there, by which it was bespoken. Menzel bought it back in 1866, thereby giving rise to the report that he himself did not think much of it and wished to hide it from the public. In a letter of the 17th November, 1882, Menzel rather indignantly denies the truth of this report. He says that, returning to Cassel eighteen years later, he found the huge cartoon, for want of better accommodation, skied in a dark hall of the library at Cassel, begrimed and dirty, and so he bought it back in order to give it another chance to become publicly known, not in order to withdraw it from the public notice. It figured at the big Menzel exhibition in 1905, and now has found a resting place in one of our most enterprising civic museums.

A charming and refined portrait of a Countess Bose, painted in 1789 by Joh. F. A. Tischbein, has just been bequeathed to the Dresden Gallery, which already possesses an excellent but smaller



THE GARDEN OF LOVE. FLORENTINE SCHOOL. IN THE JARVES COLLECTION, YALE UNIVERSITY, U.S.A.



THE TOURNAMENT IN THE PIAZZA S. CROCE. FLORENTINE SCHOOL. IN THE JARVES COLLECTION, YALE UNIVERSITY, U.S.A.

portrait by his hand. Works of this class prove that German art at the close of the eighteenth century, if not quite on an equal standing with French and English, was not at all contemptible by the side of them.

There is a German adage, 'It's water that they cook with everywhere,' which comes to mind, *à propos* of a recent legal verdict. Generally speaking, our views on the subject of the nude, etc., in art are quite sane and apt to be looked upon with envy by the cultured of countries where prudishness is more likely to pass for virtue than here. Recently, however, the prosecuting attorney-general at Breslau had a dealer up for exhibiting and selling picture postcards, printed in colours, and reproducing the two *Judgments of Paris*, by Rubens and Van der Werff, in the Dresden Gallery. The man was fined, too! and sentence was passed that the cards, the plates to produce them with, etc., should be confiscated. It is a wonder that the Breslau police staff did not sentence the original paintings to destruction also.

That important creation of Dr. Carl Jacobsen, the Ny Carlsberg Glyptothek at Copenhagen, has just bought Max Klinger's latest work of sculpture, the *Diana*. The Ny Carlsberg Museum, famous for having brought together a surprising number of excellent genuine antiques, when one considers how young the institution is, has hitherto told French and Danish productions among its modern acquisitions, but this is the first work by a living German sculptor it has bought. Klinger may well feel pleasure at the distinction thus conferred upon his work, in view of the reputation for discernment and taste which Dr. Jacobsen has so well earned for himself in matters of sculpture.

The well-known author of the New York Harbour Pharos (the goddess of Liberty), the late sculptor, Frederick August Bartholdi, was an Alsatian by birth. In spite of his Teutonic ancestry, as betrayed by his Christian names, he sided with the French and became after 1871 a rabid anti-German Chauvinist. Fortunately this hatred is not to extend beyond the grave. Bartholdi's widow has just presented Kolmar, the sculptor's birthplace, with the works found in his studio at his death, with a house to be converted into a museum, and with a capital of £10,000.

One of the most interesting acquisitions that any of our museums can boast of has lately fallen as a gift to the lot of the Goethe Museum at Frankfort-on-the-Main. Goethe gives a most lively description in the third volume of his 'Wahrheit und Dichtung' of the French occupation of Frankfort in 1759, and of the Lieutenant Comte Thoranc, who was at the head of the French, and was quartered in Goethe's house. Thoranc was a great lover of paintings. Scarcely arrived at Frankfort, Goethe says he ordered all the local painters of repute to come and show him their work. He bought many pictures, and bespoke many more for his house at Grasse. The room where these works were hung has now been hunted up, and the contents are the subject of my notice. The lad Goethe had a hand in the composition of many of these works; for instance, he mapped out a series of allegories for the painter Seekatz. In return the painter flattered him by introducing his portrait in an *April* which he painted for Thoranc. This picture, now returned to Frankfort, offers us a hitherto unknown and one of the earliest portraits of Goethe. If feasible a room is to be added to the Goethe Museum, which will be equipped in all detail like the original room at Grasse.

The new Palma Vecchio, just acquired by the museum at Frankfort-on-the-Main, came from England, and is a very important picture (See THE BURLINGTON MAGAZINE, Nos. 47 and 51, February and June, 1907). It is Giorgionesque in character, and a kind of counterpiece to Titian's famous *Terrestrial and Celestial Love*, the painter having made use of the same models. Probably Jupiter, in Diana's shape, wooing Calisto is the subject of the picture. The figures are relieved by a distinctly Venetian landscape, with water in the foreground and distant mountains to the right. A church with a cupola to the left is reminiscent of St. Anthony's Cathedral at Padua. H. W. S.

ART IN AMERICA

CASSONE FRONTS IN AMERICAN COLLECTIONS—V, Part I

THE 'TOURNAMENT IN THE PIAZZA S. CROCE' AND 'THE GARDEN OF LOVE': JARVES COLLECTION.

AN extensive knowledge rather than any great insight is necessary for the classification and elucidation of the industrial paintings of Florence in the early and middle quattrocento. A decorative and therefore inferior art, in spite of its great beauty, will often have its stylistic origin in some concrete and descriptive visualization rather than in the charisma of the sheer masters of form; and the more complicated the problem the easier will be its final resolution. Where Greek meets Greek comes the tug of connoisseurship—Giotto and 'Master Oblong' or 'Master Stefano,' Masolino and Masaccio, Lippi and Pesellino, Verrocchio and Leonardo, Giorgione and Titian, give the expert pause.

Our industrial painters are labyrinthine, but there are so many clues in the internal evidence alone that we have little excuse for going far wrong

in our criticism in this field. I, however, am especially intrigued by a group of decorative pictures which offer by virtue of their complexity of motives a sure criterion of their stylistic origin and relationships, but which I cannot understand for want of the master-keys. I refer to the very beautiful type of work which we have already considered in the two panels at New Haven with scenes from Virgil's 'Aeneid.' There is one important *ignoto* in this region—the painter of the *Dido and Aeneas* pictures in the Kestner Museum at Hanover. His art I cannot analyse, not having seen the originals; but as every example helps to make the general triangulation more accurate, I shall not delay the publication of the *Tournament* of the Jarves collection, which seems to be a derivative of this group and is an important and beautiful work.

Whether any of the earlier *Tournaments* have been identified I do not know—I am far from libraries. I assume that we have in the technique of the New Haven panel a tradition which is earlier than that of Domenico Veneziano's *atelier* (as illustrated in a picture to be mentioned hereafter), owing to its rich palette (in tempera), its preference for colour over tone, its discursive and repetitory colour style, its exuberant inventiveness of composition, in which an exotic or at least a romantic spirit seems to be substituted for the reticence of Masaccio's following.

Uccello's influence is obvious here, but it is not fundamental, and the piece is surely not of Uccello's *atelier*. A relationship in technique with the Virgilian episodes in the same gallery is certain, and I should say that the same painter may be involved. In actual date we may be near the middle of the century, but the style is then a survival. On the other hand, we have no relationship here to the decoratively important type of art of which the Adimari Ricasoli *Nozze* at Florence is a central example. The latter type is unquestionably a Masaccio derivative.[1]

I can furnish no accurate description of the *Tournament*. There is so much art to study at New Haven, and I can visit it so seldom, that I cannot take iconographical or archaeological notes. The historical student should apply to the authorities of Yale University. The armorial bearings and standards should be properly interpreted, and it is possible that some of the portraits, which are in some cases fairly individualized, might be known. My purpose is to indicate the *milieu* in which an explanation of these industrial pieces may be found. It adds much to the enjoyment of these works, in which the colour is a chief attraction, that they do not belong to a classic tradition, and that their authors are obscure. They are the wild flowers of an artistic spring. This particular type of cassone piece is, as decoration, all the more perfect for its spontaneous and unstudied character. No better illustration for the undergraduate of his studies in early Renaissance life could be devised, but my experience of the American undergraduate is that his eye is not yet attuned even to the most obviously descriptive and illustrative features of early art.

We now come to a small group of cassone pieces, in which I see Masaccio's direct influence. They are, in fact, almost too derivative to be of independent artistic value.

I take it that some recent criticism, as Mr. Berenson's, has given to Masolino, on reasonable morphological grounds indeed, but without quite weighing essential differences, a few works that belong more properly to his great reputed pupil. There is in Masolino's authenticated art at Castiglione d'Olona a certain *penchant* for a descriptive and romantic visualization of the external world which is not only foreign to Masaccio's inevitable idealization of the concrete but which actually seems to import an exotic character into the Florentine tradition—just as, in a previous generation, Giovanni da Milano breaks with Giottesque or Gaddesque formulas to exploit a realistic *genre*. While Masaccio (like Giotto) is intrinsically and instinctively classic and uses his nature-stuff (as did Giotto) always with a sense of its organic life and truth rather than for externally picturesque motives, Masolino in his architecture, in his antique ornament, in his accessories generally, and in his landscape—to judge especially by the amazing but still 'decorative' and partly romanticized landscape composition in the Palazzo Castigliono at Castiglione d'Olona—manifests a less epic imagination. In S. Clemente at Rome the constructive sense of the foreground in the scene of St. Catherine's martyrdom, not to speak of the background to the *Crucifixion*, will illustrate a difference which is, on other terms, something like that which confronts the student of the young Leonardo as compared to his immediate predecessors. I must assume that some of the best things in S. Clemente at Rome are by Masaccio.

Now it is clear that while Masaccio's style is too sheer and nobly simple to suggest much to a professionally decorative art—and in the case of a painter like the master of the Adimari-Ricasoli *Nozze* we may observe Masaccio's influence to consist in a justness and sobriety of the presentation of figure and landscape relations rather than in any specifically derivative motives—I think that Masolino's looser art may well have inspired some of our descriptive industrial painters of the early and middle quattrocento. I cannot, however, be sure of this, for want of adequate knowledge of the period; but in the *Garden of*

[1] The painter of the *Nozze* translates Masaccio into the vernacular. The portrait of a swarthy youth at Fenway Court, attributed to Masaccio by Mr. Berenson, seems to me perhaps by this fine artist, and to make his relationship to Masaccio clear.

Love, at New Haven, we may see—dimly reflected—the essential difference between Masolino and his mighty contemporary—between an ordered limning of nature and an achieved compositional synthesis.

We reproduce this picture for its rarity rather than its quality, and to illustrate especially its contents. But the very beautiful portrait idealizations seem certainly to be inspired by Masaccio. No other artist comes to mind except Pesellino; and our panel cannot be by Pesellino, and is earlier in style than any of that master's decorative work. The description of the picture must depend upon the iconographical interpretation, which I am not prepared to give. My interest in the work is, indeed, small; for I take my stand in the criticism of these industrial pictures upon the adaptation of means to end, and the end is here less a pictorial than an illustrative one. The execution of our panel is not unpleasing, but it is distinctly feeble. It is a timid artisan's work, and not a self-sufficient artist's. The forms are laboured, the colour is without *nuance*, the handling is nerveless. The dark blue sky recalls Uccello; but the picture is, to me, an *atelier* work of Masaccio's school, of great rarity indeed, but of little artistic significance, except as it copies something else to me unknown. Dr. Mather's suggestion of the subject as being from Boccaccio's 'Visione Amorosa' may be referred to students on the spot.

But this picture is, at least, like Pesellino's *Triumphs*, a type of the idealistic rather than the descriptive style. A salver in the Martin Le Roy collection[1] may be compared. The execution in this latter piece also is seemingly inferior to the design, which is very classic and recalls Pesellino, although the salver is not of his *atelier*.

I would like to add a word to my remarks on the two pictures by Piero de Cosimo in New York. They now hang on the line in a proper light. I feel that the importance of the setting of works of art in a museum is exhibited by the fact that the most intimate message of these scenes was lost, did not carry at least to me, until after I had twice written about them—without seeing them. Call my eye exponential of the public eye (as I try to make it), and I ask if the matter of aesthetically effective installation be not one of the most pressing as it must be one of the most exacting duties of museum management.

W. Rankin.

A LIBERALIZED ACADEMY

The union of the National Academy of Design and the Society of American Artists, long the two leading artistic bodies of America, has been formally accomplished, and the last Winter Exhibition of the Academy—the first to be held under the new organization—went far to justify the hopes of those who brought about the union, and augured well for the future. This exhibition of high average quality, and containing a number of works of importance, could hardly fail to impress the discerning with the gradual affirmation of a distinctive American school of painting. Such personal works as Winslow Homer's vigorously original and dramatic *Gulf Stream*, or George de Forest Brush's grave and dignified *Mother and Child;* such adaptation to individual expression of acquired methods as is shown in Childe Hassam's *Little June Idylle*, or Robert Henri's *Girl with the Fur Cape*; above all, such serious research of the higher qualities of art as is shown by some of the younger men, as in Hugo Ballin's *Sybilla Europa*, or in Paul Dougherty's *Land and Sea*—these things are full of promise, even of achievement.

Though the Academy was founded in 1825 in a spirit of revolt against the older American Academy of Arts, it was essentially conservative in its constitution, and was modelled on the general lines of the British Royal Academy. Its foundation stones were limitation of membership and privilege of members. When the new movement in American art began, about 1876, it was inevitable that a clash should occur between the old organization and the new ideals, and the Society of American Artists was founded in 1877 on the diametrically opposite principle of unlimited membership and equality of members and non-members before the committee of selection. The new society had at first a difficult and chequered career, but it showed in the exhibitions, which were supported by the personal exertions and sacrifices of its members, many works of the greatest interest which could hardly have been seen elsewhere. It first introduced such artists as Whistler and Sargent to the American public; such men as La Farge and Inness, Chase and Shirlaw, Weir and Brush, Thayer, Dewing, Tryon, Theodore Robinson, were among its founders and early members; and although Winslow Homer refused to become a member his best works were placed in its exhibitions. By 1892 it was firmly established, and by combining with the Art Students' League and the Architectural League, and forming the American Fine Arts Society, it had come into possession of a permanent home and the best galleries in New York.

For a time there had been a real antagonism between the Academy and the Society—more perhaps on the part of the elder than of the younger body—and the fact that an artist was a member of the Society was often a sufficient reason for refusing him election to the Academy. As the Society membership included most of the strongest artists in the country, this policy inevit-

[1] The *Triumph of Love* mentioned by W. Weisbach ('Francesco Pesellino,' p. 17), who gives a reference to a reproduction.

ably weakened the Academy and had gradually to be abandoned. By 1906 the two bodies had so far overlapped that a majority of both Academicians and Associates of the Academy were also members of the Society of American Artists, while only one-third of the members of the Society were entirely outside the Academy. The Academy had thus become less conservative, while the Society had become more so as its members grew older. It was no longer an opposition; it was, like the Academy itself, though on other lines, an institution. The Academy had an excellent name, an honourable history (as America counts length, a long one), some considerable funds, but no galleries of its own. The Society had a shorter but perhaps more brilliant history of which it was proud, a gallery in which to exhibit, but scarcely any funds. Neither body could claim to be entirely representative of American art or to have the unqualified support and confidence of the public. The semblance of an antagonism that no longer really existed still prevented either from making a confident appeal, in the name of the whole body of American artists, for such enlarged facilities for carrying on its proper work as were imperatively needed. Could not the two societies combine their assets and their membership and form a united body which should retain the name and prestige of the Academy with an organization sufficiently modernized to meet the needs of the future as well as the present, leaving to younger hands the work of creating and maintaining any opposition that might again become necessary? The task seemed worth attemping. The work was entered upon and prosecuted with diligence, and has now been completed by the adoption, on January 15th, of the revised constitution of the Academy.

The National Academy, as now constituted, is probably unlike, in some particulars, any other Academy in existence. The principle of a limited membership is maintained, as far as the number of full Academicians is concerned, though this number has been increased; but the Academicians are little more than a body of financial managers. In the right to elect and to serve on juries or committees of selection, in the right to nominate new Academicians and to nominate and elect new Associates, in all that concerns the artistic work of the Academy, the Associates are as fully members as the Academicians themselves; and as there is no limit to their number, it may be expected to increase as rapidly as new talent affirms itself. The privilege of exhibition exempt from examination by the jury has been cut down to one work by each member, and is equal for Academicians and Associates. The system of selecting works for the exhibition has been taken bodily from that of the Society of American Artists. The constitution of the Academy has always provided for the eligibility to membership of architects and engravers, but none had been elected in many years. A special class of architects and engravers, apart from the number of painters and sculptors who may be elected Academicians, has now been provided for. The Academy is thus on the way to become in fact as well as in name a national body and one truly representing the arts of design as they exist in America.

Its present need is a proper building with greatly increased gallery accommodation. The galleries now at its disposal are so inadequate that it is obliged to hold two exhibitions annually for oil paintings alone. It has no facilities for the exhibition of works of sculpture except in the form of an occasional bust or statuette, and the work of our architects and mural painters must be seen at the exhibitions of the Architectural League, while that of our water colour painters, our miniaturists, illustrators, etchers and engravers must be shown at still other exhibitions or not at all. The small exhibitions are increasing and will increase. It is for the Academy to provide, if possible, for that larger exhibition which shall show at one time and in one place something like the total annual output of acceptable works of art in its various branches.

It is not the Salon, made huge by promiscuous admissions, that is desired, but the fixing of a time and place where work may be seen together that must now be seen separately, so that not only New Yorkers, but citizens of other commonwealths in our vast country and visitors from other lands, knowing where and when to find it, may arrange to come once a year to survey the whole field of American art. For such an exhibition commodious galleries are necessary and a monumental building is desirable, and if the galleries were in existence they would be available for such retrospective or loan exhibitions as the Academy would be glad to organize from time to time between the annual shows. As a liberal and representative body of artists, the Academy could enlarge its sphere of usefulness and perform a great work if it were provided with an adequate equipment.

In any other country than this that equipment would be provided by the nation, the state or the city. In this country we must look for it to that private munificence which has already done so much for art, for science and for education. The erection of a proper building for the National Academy of Design and the endowment of that institution for its work of carrying on its exhibitions and schools are the most pressing need of American art. It is impossible to believe that our wealthy collectors and lovers of art will leave it long unsupplied.

KENYON COX.



PORTRAIT OF [illegible] O'BRIEN, BY SIR JOSHUA REYNOLDS
IN THE WALLACE COLLECTION (*Die Galerien Europas*, NO. 70.)

THE CASE FOR MODERN PAINTING
BY A MODERN PAINTER
V—THE IDEALS OF MODERN GERMANY

PROFESSOR JOSEPH STRZYGOWSKI'S 'little book for every man' ('Die Bildende Kunst der Gegenwart: ein Büchlein für jedermann.' Leipzig: Quelle and Mener, 4 marks) is yet large enough to range through all the branches of artistic activity: monumental architecture, monumental sculpture, private architecture, ornament, sculpture, drawing and painting. A short article cannot be expected to do justice to the work, which in many respects is a sane, clear-sighted review of modern art. But all such reviews must be inefficient which do not, as Ruskin did, insist on the intimate relation between society and art. The restriction of criticism and analysis to the actual performance is no doubt more modest than Ruskin's outrageous excursions into the universe, but its shortcomings are obvious. What is the use of inveighing against the New York sky-scraper, which performs its function without affectation, when the only criticism possible is that the function itself is devilish, and should appear so? To mark for approbation the 'Fernheizwerk' in Dresden, a structure for uses so modern that we can only parody it as a 'calorific power-house,' on the score that at enormous cost the chimney has been made to appear like the tower of a church in the Middle Ages, seems to me a topsy-turvy view of things. The author claims that the architects have made a virtue of a necessity. Surely it would be more true and more philosophical to say that they have added a vice, that of lying, to a necessity which was no necessity in those times, when the two characteristics, virtue and necessity, were one and indissoluble. A Dutch windmill of the eighteenth century is both virtuous (*i.e.*, beautiful) and necessary, inevitably and spontaneously, as a flower grows. The drollest result of such ambitions is to be seen in our own Tower Bridge, which, after many years of trial, we have found to be neither virtuous nor necessary. The iron structure of the towers has been masked with imitations of the adjoining Tower, a vicious procedure involving great expenditure; and the towers themselves, with the upper bridge which necessitated their erection, are not found necessary by beery foot-passengers, who prefer to wait a few minutes; although there are benighted idlers—few in number, I am thankful to say—who enjoy walking up five hundred steps and down again, because they can do so gratis.

However, in architecture I am in the position of the plain man who 'knows what he likes,' a confession of little interest to other plain men. Of any other knowledge I am innocent. I can only say that these modern German buildings, with their whorls and contortions, are most forbidding and inhospitable in aspect. The Early Victorian houses, with their Kidderminster carpets, mirrors, coal-scuttles, ormolu clocks, antimacassars and all, were homely, cosy dwellings. The famous 'Gemütlichkeit' of the German seems to have disappeared for a strenuous self-conscious 'Gedankenkunst.' However, Professor Strzygowski has some views on the aberrations and abortions of L'Art Nouveau. The chapter on sculpture, with the contrast between Pheidias, Michelangelo, Rodin, Meunier, and Klinger is extremely interesting as analysis; but I pass from this to the second part, the chapters on painting, which take up almost one-half of the work.

Here analysis, the attempt to lay down

any general principles, is a work of immense difficulty, and, I must say, of great tediousness ; yet it still seems to me that Ruskin, with all his cantankerous absurdities, his *longueurs* and impertinent passages, hints at eternal truths that other writers miss. The main theme of Professor Strzygowski seems to be the contrast between *Gegenstand* (subject) and *Inhalt* (purport, meaning). 'To the artist the subject is merely the occasion to express himself.' Yet he inveighs against the modern schools for their contempt of subject. 'The difference between then and now is that Carstens, Cornelius, Schwind and Richter were poor painters but thorough artists, whilst Manet, Monet, Degas, Liebermann, and whatever stars of the first magnitude of yesterday and to-day may be called are thorough painters, but fundamentally no artists.' Like most German critics he lays too much stress on what is *grossartig* (noble or sublime), and appears to rule that purport or idea is something extraneous to painting, something containing literary, historical, mythological, sentimental, religious, pantheistic associations.

The painter, as of old, has to excuse himself by an appeal to sentiments which are assumed to be universal. Thus, whilst Impressionism and Realism are to be deprecated, they are excused in Uhde's *Komm, Herr Jesu, sei unser Gast ;* and we are to admire the entirely up-to-date painting of the peasants' figures, the 'bathing of light,' etc., because the figure of Christ, halo and all, is intruded. To me such a picture as this of Uhde is not only lacking in idea but is offensive as well ; so also the *Twilight in the Beechwood*, by Hans Thoma, with the incredible figures of the faun and the knight. Not in the delineation of incredibilities like these and the works of Böcklin lies true idea, but in the power of translation, which the artist should possess in expressing realities.

Let us take for example such realistic painters as Fantin Latour and Manet. The early flower-pieces of Fantin Latour, up to 1870, express two things to perfection : the beauty of a rose or sweet-pea, and the beauty of paint in the hands of a master. So with any realistic piece of Manet, such as *Le Gâteau.* Every touch is a translation, an interpretation of the thing seen. Each brush-stroke has a beautiful relation to the whole, in its perfect economy and justice. Or, to go further back, let us analyse a landscape by Gainsborough and try and explain its wonderful beauty. The view of Dedham is perfect pictorial idealism ; there is a childlike *naïveté* in the painting of the foliage of the oaks which reminds us of the great Japanese painters. Each group of leaves is laid flat, as it were, like the blossoms of Hiroshige, and yet the expression of nervous living growth has never been surpassed. Indeed, perfect technique is the only pictorial idealism, because, receiving no suggestion from nature, it stands alone. Take any aspect—sky, trees, houses, figures, sea—there is no hint in nature for their perfect expression. The sky seems a flat surface of infinite gradations in tone and colour, but not revealing any method of obtaining beautiful quality by variation of pigment. It is difficult to give any logical reason why all painters, from the time of Rubens at least, loaded the high lights and painted the shadows thin ; and as for the use of scumbling and glazing, it would take volumes to explain these.

It is in the neglect of these pictorial ideas, of technique, that modern art is deficient.

No doubt Professor Strzygowski, in deprecating 'quality' as an object *per se* contemptuous of subject and purport, is

in the right. 'The artist should not make a goal of what should only be a means.' And again: 'It is true, one may appeal to nature, but not imitate her. Art is expression, nature only the vehicle whereby it can be attained.' This is excellent, for the artist who is bent on obtaining perfection in the air, as it were, without referring either to nature or to the great masters, will only produce meaningless exercises. The first impulse or hint must come from nature, and often as regards form, colour, composition, spacing, she is all-sufficient. But in respect of quality nature helps us not, and it is in this department that the Old Masters should be especially studied.

Hence it appears to me singular that Professor Strzygowski's main quarrel with modern artists is their preoccupation with technique, wherein he agrees with most art critics of the day. Now, it seems to me that our artists are not lacking in ideas, 'literary, religious, mythological,' but that in technique they are immeasurably inferior to the most unknown and in some respects even contemptible painters of the past. Nicolas Lucidel was a name unknown to me till I saw the portrait at the last exhibition of Old Masters, yet there is no living artist who could approach its technical perfection. Whistler might have done so if he had taken the trouble in his young days, for there was something peculiarly Whistlerian in the painting of the face, but as a matter of fact he never did. The indifference to technical beauty extends to lengths which it may seem puerile to mention, but which are so characteristic of modern artists that they are not to be neglected. In repaintings, or corrections, or merely from the sheer 'cussedness' of any material, there are bound to be streaks of paint which catch the eye unpleasantly, little knots of dried pigment, edges of canvas uncovered, flies, specks of dust, hairs of the brush, etc. Now five minutes with a sharp razor would often obliterate these blemishes, and yet I have often seen good work diminished in value by these trifles.

It is only in human nature that if the artist appears by any negligence to think his work of small account, it will be reckoned accordingly by the average man.

Professor Strzygowski, like Ruskin, is bothered with the two gifts, the true painter's eye and the analytical mind; and the combination leads to singular contortions. He cannot mention Max Liebermann with tolerable courtesy—'the painting firm of Max Liebermann and Co.' is his usual description—because Liebermann paints without *Inhalt*; yet he quite rightly adores Menzel's *Curtain in the Morning Wind*. The distinction he makes is quite inadequate: 'Liebermann sees with sharp comprehension, Menzel with warm feeling.' To me the distinction is that Menzel paints (in this particular canvas, not by any means always) well, *i.e.*, with pictorial ideas, and Liebermann badly, *i.e.*, with no ideas at all. Throughout the centuries the pictorial ideas in artists are in inverse ratio to any others. Rubens's and Vandyck's ideas in religion are absolutely nauseating, Raphael's coldly complacent, Leonardo's rhetorically repellant, Veronese's sumptuously indifferent. Turner's cockney itch for the sublime led him to such subjects as *Dido building Carthage*, where the puzzle is to find Dido, or *Apuleia in search of Apuleius*, leading the cockney connoisseur to search in turn for Apuleia, unaware, poor man, that she never existed, whether in Ovid, Lucian or Apuleius, and that *au fond* neither Turner nor he cares a brass button for any of them. No true painter of the past took these ideas seriously (*vide* Browning's 'Fra Lippo Lippi'), but the modern

painter, being more of a gentleman, conscientiously pulls a long face, thereby merely adding a hypocrisy to what was already an absurdity.

It is obvious, therefore, that with these Shawful notions (surely a better adjective than Shavian) Böcklin, the apex of modern art according to the author, must be merely obnoxious to me. His pictorial ideas are of the most primitive kind, theoretically sound in composition, excruciating in colour, and, where he contradicts the modesty of nature as in the curved cypresses of the *Ruine am Meer*, ruinous to the composition, which might have been at least theoretically correct. All his pictures are built up from theory, and whilst it is obviously true that the famous *Toteninsel* (Island of the Dead) 'was conceived out of his head,' my retort is that the head is that of a philosopher or a mathematician, not that of a painter. The author reverts with admiration to Böcklin's power of painting what he has seen with his eyes shut. But the question is, what has he seen with his eyes shut? If he has merely seen untruths, that does not make a great artist of him. The little boy in 'Punch' argued thus: 'Once ought is ought, two times ought is ought, three times ought—must make something,—stick down one.' No, no; no number of negatives make a positive. That Böcklin's colour is untrue, and therefore extremely ugly, that his drawing should be weak and faulty, his composition banal, does not *per se* make him, as the author declares, 'the greatest artist of meaning (*Inhaltskünstler*) since Rembrandt.'

There is another passage, still more astounding, where he speaks of his 'faculty of holding fast to the original impression through all the stages of a fully developed work of art. This power another artist had who, like Böcklin, is contemptuously shoved aside by the moderns, and that artist is [guess!] the Englishman, Turner.' I can assure the author that the most modern painters in England, at least, hold Turner in greater reverence than ever, even to the detraction of one of the greatest who learnt a little from him, Whistler. And if we could summarize 'Modern Painters' in a sentence, we should say it was because his visions were marvels of memory, his colour sense unique, his drawing sensitive, however incorrect, and his quality the despair of all his successors. 'And as for the meaning, it's what you please.'

It is curious, if afflicting, to watch the various forms which decadence in art—to my mind as indisputable as it is inevitable, being correlative with present social conditions—takes in the French, German and English temperaments. In Germany besides the *Inhaltskünstler* there are painters like Leistikow, with his doctrinaire demonstrations of how a space should be filled propounded with serene indifference as to what these spaces represent (as the author points out, a negative virtue); the affectations of Gustav Klimt, symbolical because absurd ('paint soul by painting body so ill, the mind must go further and can't fare worse'); the Impressionists, who have formularized and regulated such wild children of nature as Monet and Renoir. In England the decadence has taken other forms, modest and pathetic, but profoundly pessimistic. On the one hand are those who laboriously reconstruct with the utmost realism the customs and appearance of past ages, and on the other those whose reference to nature is of the slightest, but in whose art the overwhelming influence is that of past artists, Titian or Daumier or Velazquez or Wilson or Hogarth or Corot or the great Japanese. Now we

cannot prophesy with any certainty about future generations, but if human nature remains at all the same, we cannot expect that fifty years hence people will be interested to know what a Dutch gentleman living in St. John's Wood thought an Apodyterium looked like, or the views of an Englishman in the year 1907 on the appearance of a quartet in the fifties. On these matters they will refer to the sources: Pompeian frescoes, or Winterhalter or Deverell. Nor will they be interested in any adaptations of the masters, singly or in groups, unless they have been welded together to form a new thing—new because nature, and not art, is the prime motive, and pictorial ideas, the thing seen and translated, are the outcome. If the only contribution the modern artist has to add to the masters is an inferiority, then reference to the original source must again be the result.

The basic value of a picture, which underlies all artistic values, is that it should be of the nature of a document, telling the world something—not always very much—of its appearance at a certain date and in a certain place. The great Dutchmen, of course, did little else, but even in the altar-pieces or religious pictures of Botticelli, Lippi and the rest we are distinctly aware of a place and a time. I will go so far as to say that even Titian's *Bacchus and Ariadne*, apart from a similarity to other painters of his time and country, bears internal evidence in the types of face and forms and in the landscape of being by an Italian painter who lived at a certain period.

At first sight it would appear that Watts's decadence when he began the series of vast failures, 'Time and Death and Bimetallism,' 'Love and Truth and Stenography'—Heaven knows what these tedious abstractions were !—arose from megalomania. But, indeed, I think it arose from the incorrigible sentimentalism of the English, which led him to the fatal humility of belittling his glorious gifts, and to thinking that *Lord Campbell*, *Mary Cassavetti*, *Lady Cavendish Bentinck with her Children*, *Mrs. Nassau Senior*, could not bear comparison with Reynolds or Titian. Hence his attempt to excuse himself for painting at all by becoming an *Inhaltskünstler* (I thank thee, Strzygowski, for teaching me that word) and neglecting pictorial ideas for ideas that were rudimentary in comparison with the spoken or written word, which is the proper vehicle. Whistler's art, like that of Degas, was primarily inspired by nature, and the qualities it possesses are simply those of clear unprejudiced vision combined with the faculty of translating the truth of nature into something more beautiful than nature, not by deliberate alteration but by economy, emphasis, the visible handiwork, the exquisite quality of surface.

Ever since Ruskin pointed out that all pictures are intended to be seen at a proper distance, and that on approaching them we ought not to discover more detail—in which demonstration he was unnecessarily savage to Canaletto—it seems to be held that any approach to a modern work must inevitably shock us by presenting an anarchic ugliness of pigment. This does not follow. Approach any Gainsborough, Turner, Diaz, and you will find, not more detail, but the magical power of translating a thing seen, which in itself has no surface, into a surface of beauty, containing every variety of quality, except that thick, solid, uniform impasto which makes all modern works dreary or positively ugly on close inspection. Mr. Shannon's study of the Old Masters has at least this advantage of beautiful surface, and when it is applied to portraiture, as in *Mrs. Challoner Dowdall*

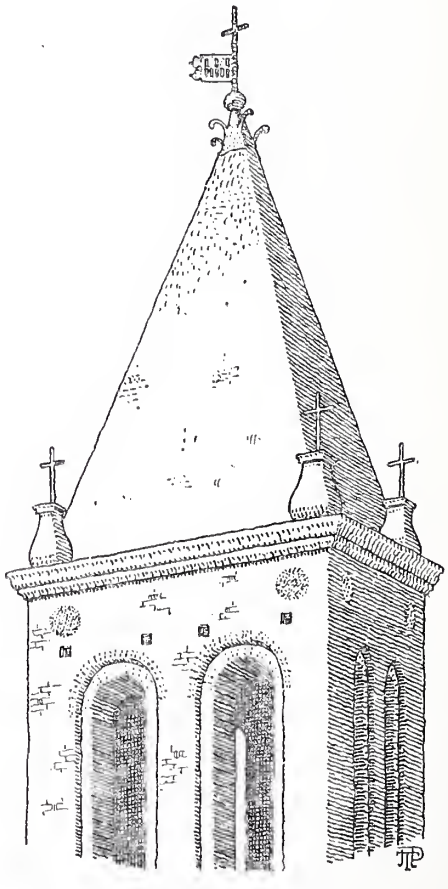
or the two girls in cook's costume, we get something truly individual and beautiful.

I have been led into these digressions because the main conclusion from the study of Professor Strzygowski's book, and the comparison between English and German painters which it aroused, is that there is a fatal divergence in art of the present day. We are all divided into opposing camps: the painters who have no pictorial ideas at all, like the late James Charles or Mr. La Thangue; the painters of ideas which are not pictorial, like Böcklin; the painters whose pictorial ideas are too derivative, too little in touch with their own times and their own country. It is no wonder that painters should turn their eyes away from the present and live as far as possible in the past, but it is a sign of a deep distemper, this soothing of the public with exotics or narcotics. The evils lie deep in the body politic: written word and painted canvas are of no avail; the necessary revolution must come from the people, who will make short work of the art of the present day.

THE SPIRES OF ROME

BY J. TAVENOR-PERRY

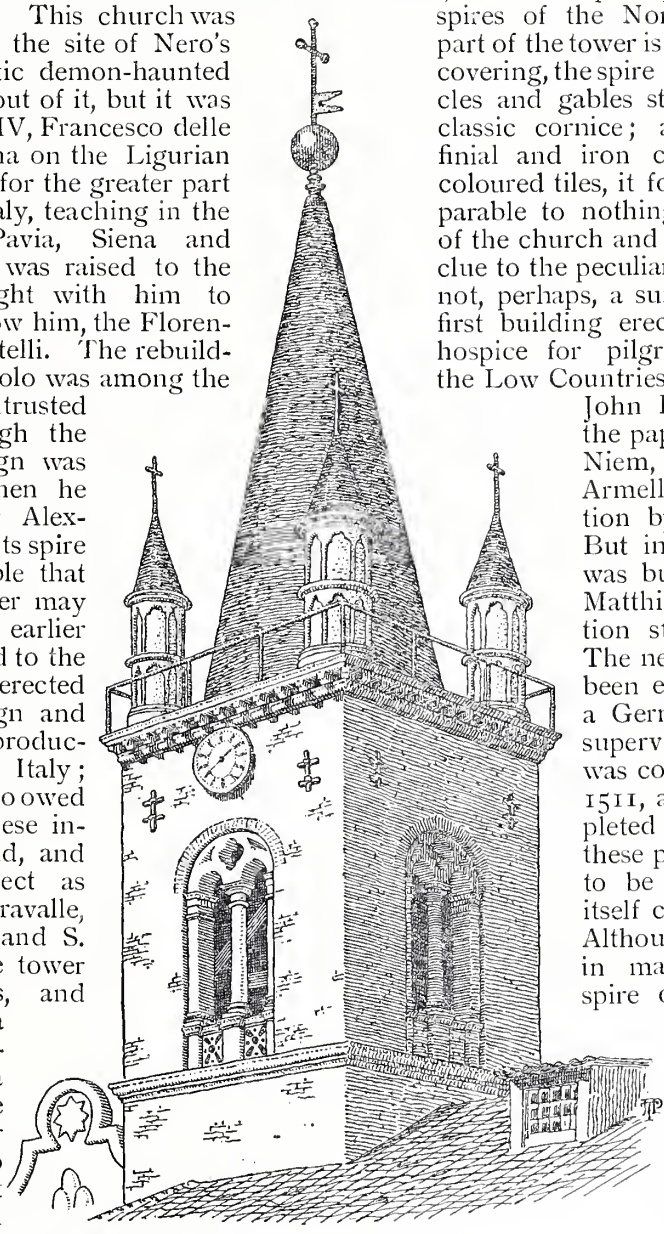
THE spires of Oxford, or even of London, formed a distinctive feature in the architecture of these, as well as of most mediaeval cities, and gave them that picturesqueness which is so characteristic of the towns of northern Europe; but to speak of the spires of Rome sounds almost an anachronism, for it is difficult, by a simple act of memory, to recall the likeness of any which still remain among the almost countless domes that form the undulating sky-line of that city. Yet there are a few, and those few stand, moreover, in prominent places; but so closely are they surrounded by more important works of the Renaissance school that they receive but scant attention from the mere sightseer, and almost escape the observation even of the architect. Among the many domes of the Piazza del Popolo rises Pintelli's pinnacled tower of S. Maria; from a corner of the Piazza Navona is seen the gabled and crocketted spire which the Flemings built to their church of S. Maria dell' Anima; and from the lofty steeple of S. Maria Maggiore which crowns the Esquiline can be seen on one side the pyramid of S. Lorenzo in Panis Perna on the Viminal, and on the other the twin spires of S. Giovanni in Laterano which top the Caelian Hill. An archaeologist, writing at the end of the eighteenth century, after commenting with some contempt on the spires of the north—'obelisk-like, made up of bundles of rods'—says that Pintelli introduced a better style to Rome and added to some of the bell towers an obelisk at the top, less pointed and simpler than the gothic pyramids, which look as if they were imitations of that of Caius Cestius near the Porta di S. Paolo. Such was the theory of spire growth in Rome which suggested itself to the mind of this old-world ecclesiologist; but an examination of those spires still left in the city will show that they were only an importation of northern gothic, which never



I. S. LORENZO IN PANIS PERNA

acclimatized itself to the air of Rome, and faded before the influence of the incoming Renaissance.

In S. Maria del Popolo we have what is probably the first attempt at spire building in Rome, which set a fashion lasting only till the advent of dome building put an end to it. This church was founded by Pascal II on the site of Nero's tomb and of the gigantic demon-haunted walnut-tree which grew out of it, but it was entirely rebuilt by Sixtus IV, Francesco delle Rovere, a native of Savona on the Ligurian coast. He had resided for the greater part of his life in northern Italy, teaching in the schools of Bologna, Pavia, Siena and Florence; and when he was raised to the pontifical chair he brought with him to Rome, or induced to follow him, the Florentine architect Baccio Pintelli. The rebuilding of S. Maria del Popolo was among the many important works entrusted to Pintelli; and although the greater part of his design was destroyed by Bernini when he restored the church for Alexander VII, his tower and its spire still survive. It is possible that the lower part of the tower may contain the remains of an earlier campanile which belonged to the first church, but the spire erected on it was Pintelli's design and is, in all essentials, a reproduction of those of northern Italy; and perhaps the pope, who owed his elevation to his Milanese influence, had in his mind, and suggested to his architect as models, the spire of Chiaravalle, or those of S. Gottardo and S. Eustorgio in Milan. The tower itself is of grey bricks, and shows on each face a single round-headed window of two lights with a sort of tracery over the openings, and very similar in its style and details to the windows of the great campanile of S. Spirito in Sassia which the same architect built in imitation of one of the older Roman belfries. The tower is crowned by a lofty spire in the form of a cone covered with red tiles, and at the angles are circular pinnacles arcaded round on two storeys with red brick cusped arches and capped with conical spires. Altogether it presents a form and character unknown, before its appearance, in Rome; and rising, as it now does, amid Bernini's domes, and contrasted with the great domed churches on the other side of the Piazza, it seems somewhat incongruous.

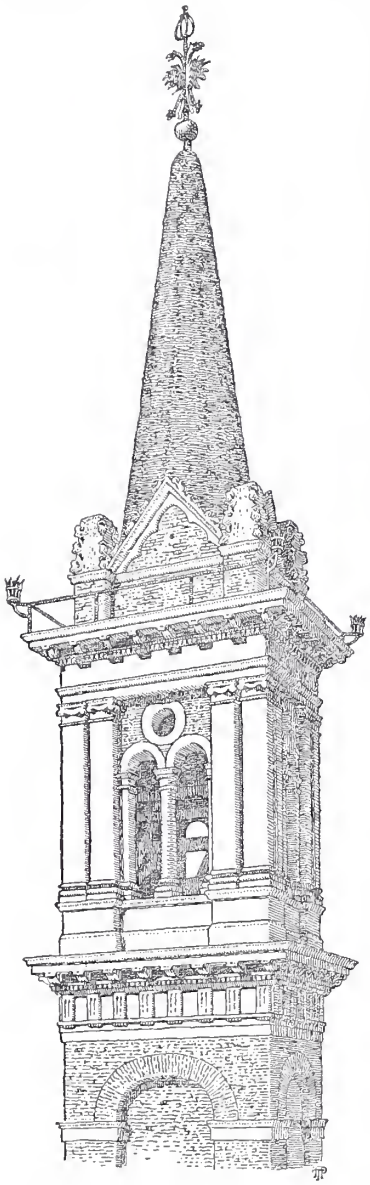


II. S. MARIA DEL POPOLO

The spire of S. Maria dell' Anima is one of the oldest and least altered of the spires in Rome. It is no fancied reproduction of the pyramid of Caius Cestius set upon a tower; but with an outline and details, modified perhaps, recalling the gothic spires of the North. Although the lower part of the tower is enclosed in a Renaissance covering, the spire with its crocketted pinnacles and gables stands up clear above the classic cornice; and, with its great eagle finial and iron cressets, and its sparkling coloured tiles, it forms a composition comparable to nothing in Rome. The history of the church and its foundation gives some clue to the peculiarities of this tower, though not, perhaps, a sufficient explanation. The first building erected on the site was a hospice for pilgrims from Germany and the Low Countries, which was founded by John Peters of Dordrecht, and the papal secretary, Dietricht of Niem, in the year 1399, and Armellini speaks of a consecration by Eugenius IV in 1433. But in any case a new church was built on the site, of which Matthias Lang laid the foundation stone on April 11, 1500. The new church is said to have been erected from the design of a German architect under the supervision of Bramante, and was consecrated 23rd November, 1511, although it was not completed until 1519. To which of these periods the gothic spire is to be assigned only the spire itself can help us to determine. Although smaller, it is similar in many respects to Pintelli's spire of S. Maria del Popolo, but distinctly more gothic in detail, and might, perhaps, belong to the era of the first building; on the other hand, although very different from any other works proceeding in Rome at the beginning of the sixteenth century, and utterly unlike anything done by Bramante, it does not seem impossible that a German architect should have designed a gothic spire in the same year that Adam Kraft was raising his Sacramentshaus in S. Lorentz, Nuremberg, and the south transept of Beauvais was in building. It may, therefore, belong to the date 1500, usually assigned to it, and the explanation be that although the church, including the spire, was designed by a German, Bramante intervened in time to construct the church as we now see it, and

to replace the tower, leaving only the superstructure to testify to the original design. That the result is incongruous is undeniable ; but the colour of the tiles, the grey stone and the fantastic ironwork make up a picture for which we may thank both the architect who designed it and the classic restorer who let it alone.

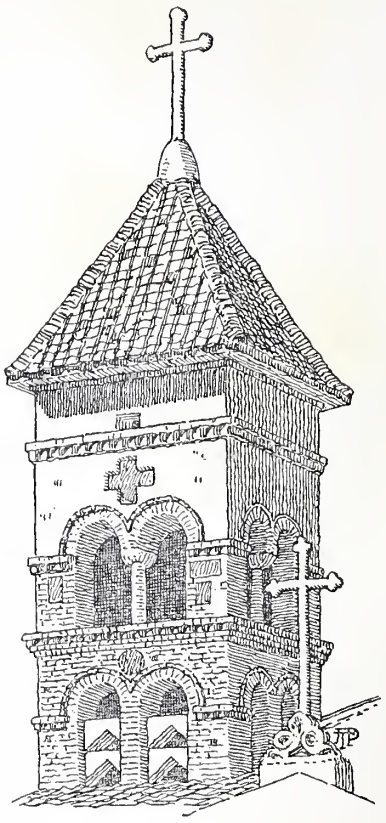
Two interesting associations connected with this church of the Germans and Flemings may be noted : it was during that short stay in Rome from which Erasmus was recalled to England that the rebuilding took place, and he, doubtless, frequently visited the hospice founded by his fellow-countryman, Peters of Dordrecht; and it is in this church lies buried his friend and teacher, Florent of Utrecht, who, as Adrian IV, was the last German to sit on the pontifical throne.



III. S. MARIA DELL' ANIMA

The spire of the ancient church of S. Lorenzo in Panis Perna on the Viminal may also be due to Baccio Pintelli, as considerable works were carried out in connexion with the church during the latter half of the fifteenth century. The original church was rebuilt by Boniface VIII about the year 1300, and the tower may be part of that reconstruction, as, although the portion immediately under the spire has been altered and in parts shows a facing of grey bricks like S. Maria del Popolo, it retains some of the discs of porphyry which form so distinguishing a feature of the earlier campanili. The spire is square on plan, and the bricks or tiles of which it is composed are hidden under a coating of cement, an alteration which, together with the baluster-shaped pinnacles at the angles, may be due to a restoration which took place in 1575 under Gregory XIII.

Perhaps the most ancient and certainly the smallest of the spire-crowned campanili is that of the church of S. Benedetto in Piscinula in the Trastevere quarter. According to tradition, it stands on the site of the house in which St. Benedict lived when a boy at the beginning of the sixth century. If the evidence of one of the bells hanging in it, ascribed to the year 1061, be conclusive, then this little tower, as was probably the case with many others of the Roman campanili, was standing before the devastating raid of Robert Guiscard occurred. In spite of its diminutive proportions, it displays in its brick and marble cornices and its plaques of porphyry and serpentine all the characteristics of the larger towers, and only differs from them in its spire-like roof.



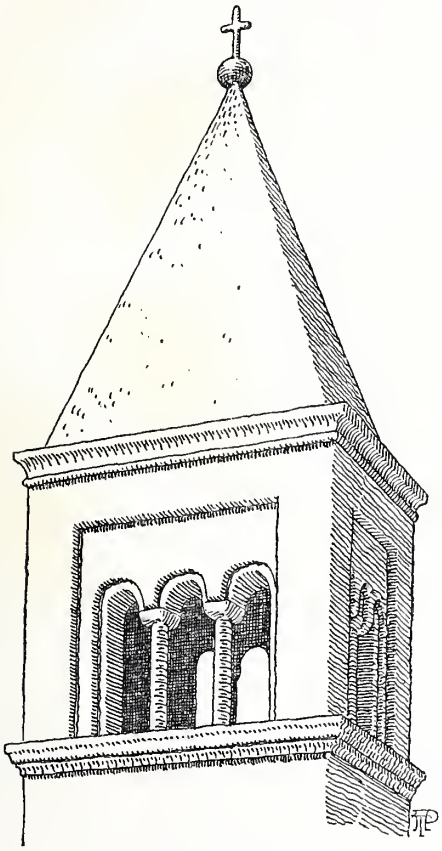
IV. S. BENEDETTO IN PISCINULA

There is no doubt that some alterations have been made to the upper part of the tower, which is now covered with a coat of cement ; and it is not unlikely that when some fifteenth century alterations were made to the church, the pitch of the roof was altered to give it the more fashionable appearance of a spire.

The spire of S. Crisogono in Trastevere, if such it can be called, is merely a brick pyramid raised on the ancient campanile and coated with cement. It is possible that this high-pitched roof was added in the fifteenth century, but of this there is no record ; its present state, however, is due to the fact that Cardinal Scipio Borghese, having in 1623 removed the ancient bells from the tower to Grotta Ferrata, sought to allay the just irritation of the parishioners by employing the architect Soria to garnish the whole structure with plaster and whitewash.

The spires of which we have hitherto been speaking are all constructed of brick or tiles, and are of a more or less substantial character ; but there are in Rome some simple metal spires such as those which modern ecclesiastical architects

consider to be appropriate to English romanesque, and have placed on the Norman towers of South-

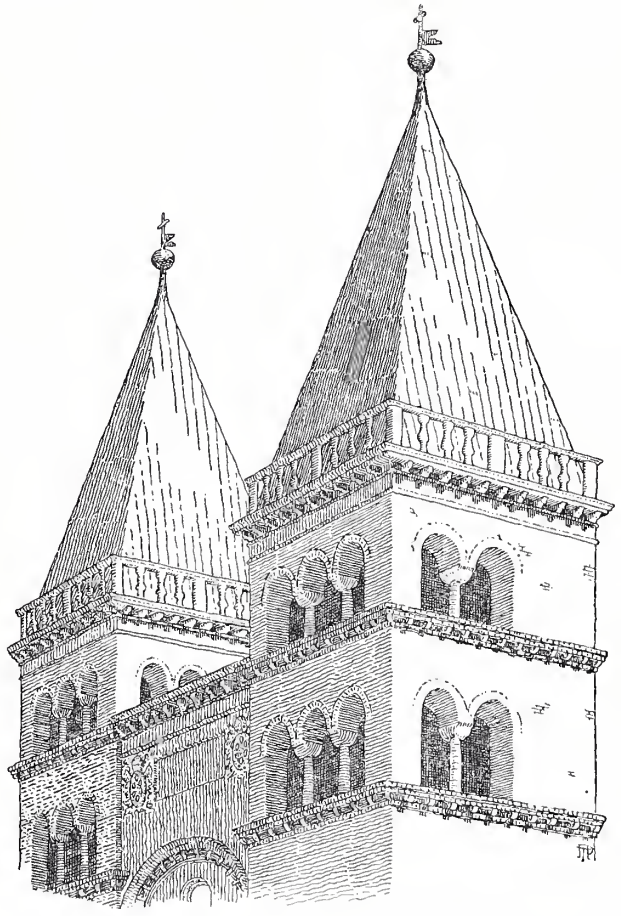


V. S. CRISOGONO IN TRASTEVERE

well Minster. These are the spires of S. Maria Maggiore and S. Giovanni in Laterano.

The twin towers of the north transept of the Lateran basilica present an appearance perfectly unique in Rome, where all the campanili are built singly, irrespective of the churches to which they belong, and not forming a part with them of any architectural composition. Here, however, they are built as a portion of the façade and remind one of nothing so much as the western towers to a northern cathedral. How far the arrangement can be regarded as ancient it is difficult now to determine, as, apart from the damage inflicted on the fabric by its occupation by Guiscard, it was twice devastated by fires in the fourteenth century, and after the second one, about 1370, was thoroughly restored by the architect Giovanni Stefani of Siena under Pope Urban V. The towers themselves preserve no traces of his work, and one of them, at least, it is evident, required no restoration. Although Pius IV coated them with plaster decorations, now happily falling off, their conversion into spires seems to be due to Sixtus IV, and therefore, in all probability, was carried out by Baccio Pintelli. As the towers now remain they show two storeys above the roofs with the usual arcades, which have on the lower storey of the western tower marble shafts and capitals which are undoubtedly ancient, and which with the brick cornices may belong to the period of the restoration by Sergius III in the tenth century. Above the towers rise the lofty square leaded spires surrounded by marble balustrades which may form the addition made by Sixtus IV.

The tower of S. Maria Maggiore is the loftiest and the last of the series of mediaeval campanili in Rome. The lower part of the tower may belong to an earlier period, but the portion which shows immediately above the roofs has pointed arches, and may be of the date, usually assigned to it, of 1376, when Gregory XI had some works of reparation effected in the basilica. But under Cardinal Estouteville, in the time of Sixtus IV, the roofs of the church were repaired, and it seems probable that the lead spire and iron balcony round its base were set up at the same time. If this be the case, then the whole of the

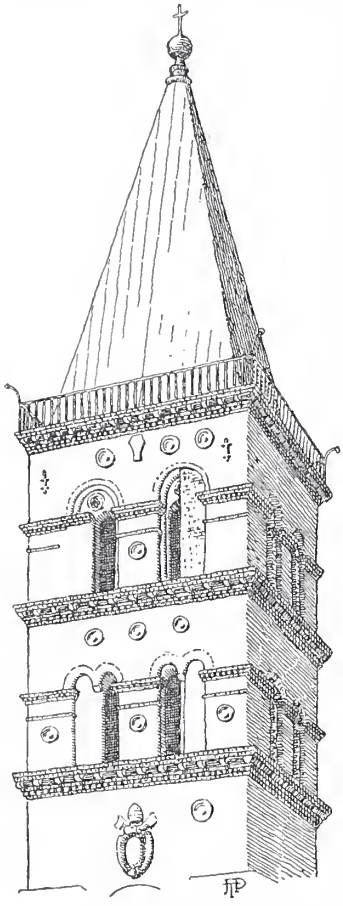


VI. S. GIOVANNI IN LATERANO

spires of Rome may have been built within a period of fifty years and owe their initiative, if not their design, to Sixtus IV and his architect, Baccio Pintelli.

The details of Pintelli's life and his practice in

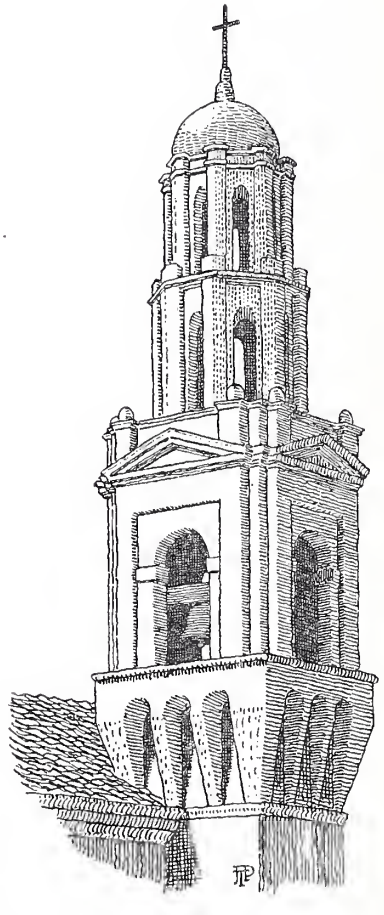
Rome are somewhat elusive. Vasari's statements regarding his history are, as is often the case with his 'Lives,' called in question in many particulars. While one writer says that Pintelli was only a practitioner of moderate skill and far behind the Florentine architects of his day, and another asserts that he was only employed during the later years of Sixtus IV, Vasari says that his ability was so highly appreciated by the pope that he would undertake no building without consulting him. It appears certain that throughout the pontificate of his patron he was in his constant employment; and was not only engaged on the first work of importance he undertook, the rebuilding of S. Maria del Popolo, as an inscription by the south door testifies, but was especially sent by the pope in the year 1480 to repair the church of S. Francis at Assisi, which had become ruinous. Two of the principal works done in Rome during the reign of Sixtus were undoubtedly from the designs of Pintelli: the Capella Sistina in the Vatican in 1473, and the rebuilding of the Pons Valentinianus, which survives to this day, much altered and widened, under the name of the Ponte Sisto. That the campanile of S. Spirito in Sassia is due to him is disputed; but it was only during the last year of the pontificate of Paul II, 1471, that the great hospital was burnt to its foundations, and there seems but little doubt that the ascription of the design for the rebuilding to Pintelli is correct. As to the numerous other works in Rome with which he is credited, it is open to question whether he actually designed them; but for all those which were erected for Sixtus himself Pintelli as his advising architect was, no doubt, to a degree responsible; and we do not, perhaps, unduly magnify his influence if we associate all the spires in Rome, as well as that of S. Maria del Popolo, with his name.



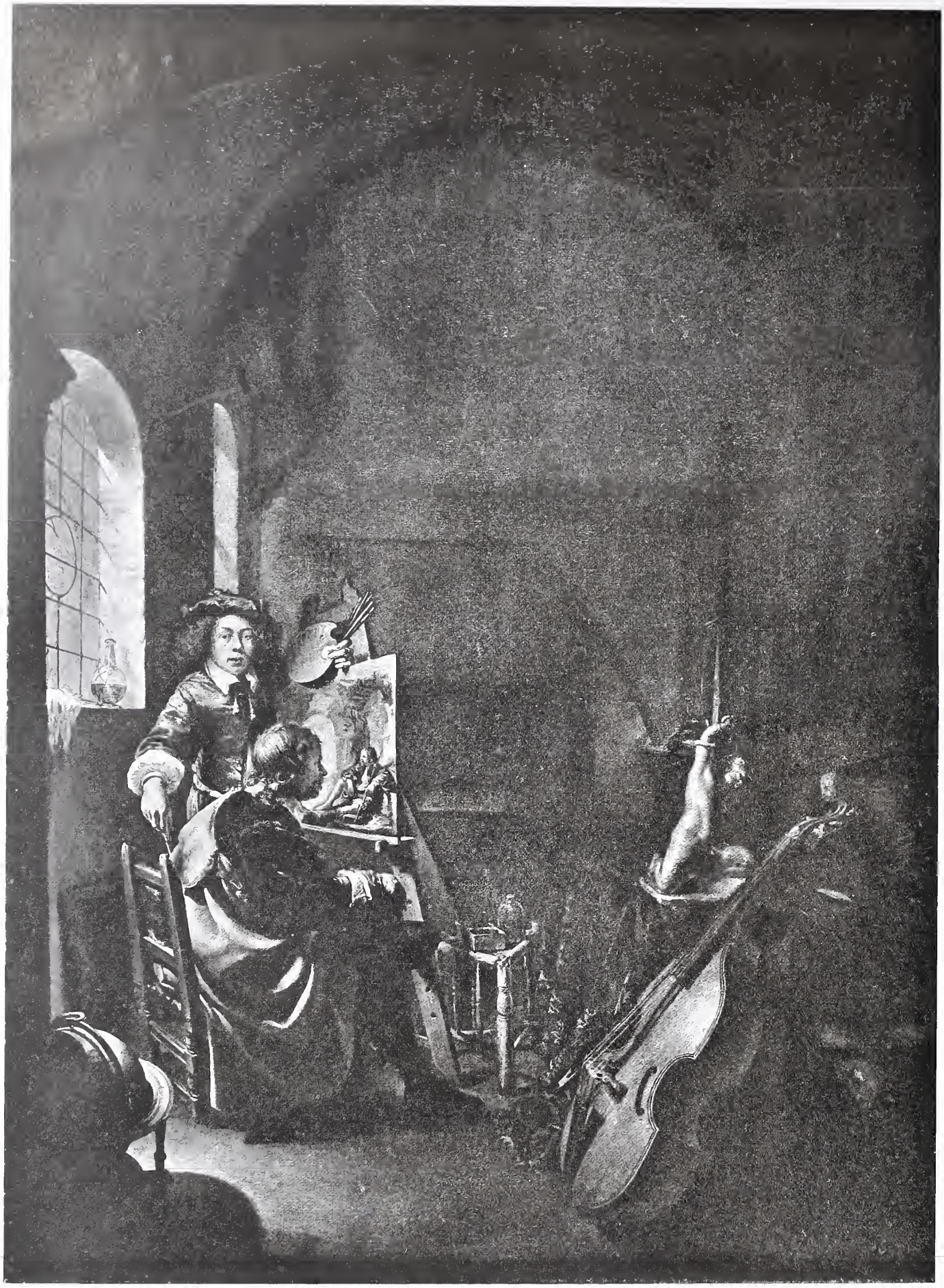
VII. S. MARIA MAGGIORE

There is one other curious mediaeval tower in Rome which may be mentioned in connexion with this subject, although it does not correctly fall within the category of spires, that of the campanile of S. Catarina de' Funari. When Giacomo della Porta built the church in 1563 he found attached to the adjoining della Rosa convent a heavily machicolated tower, and on that he raised a bell-cot and produced a strange, but not unpicturesque, building. His work, which is of plastered brickwork, considerably overhangs the base of the tower, having been built to the extent of the spreading parapets; and the whole looks like one of those models of bell-towers, shown occasionally in mediaeval pictures, carried in the hands of church donors or saints.

There are other towers in Rome capped with fantastic shaped roofs, such as that which Boromini put on the Sapienza—even more unlike mediaeval spires than those of Sir Christopher Wren—which form, however, a useful foil to the innumerable domes which crowd the city. But as the pointed architecture of northern Europe failed to obtain a foothold in Rome, so the spire, its most distinguishing feature, only remains as a reminiscence of a fashionable architect and an art-loving pope.



VIII. S. CATARINA DE' FUNARI



1. THE PAINTER AND THE CONNOISSEUR, BY FRANS VAN MIERIS THE ELDER IN THE DRESDEN GALLERY

THE LIFE OF A DUTCH ARTIST

BY DR. W. MARTIN

PART VI—HOW THE PAINTER SOLD HIS WORK [1]

IN the pleasant London house of Sir Henry Howorth there is a remarkable peep-show box, painted by the artist in perspective, Samuel van Hoogstraeten (1627-1678). Three of the outer sides of this box are painted with allegorical representations, each of which is intended to glorify one aim of the art of painting. In each of the pictures a young painter is sitting at his easel. In the first an angel holds a wreath over the artist's head, for he is painting '*gloriae causa*,' as the inscription on the picture explains. In the second, a little angel points to the likeness of the painter's betrothed, which he is just about to copy; '*amoris causa*' is painted beneath it on a ribbon scroll. Finally, the third painted side of the box, the largest of the three, shows in the background the same painter, but in the foreground, in the splendour of brilliant sunshine, an opulent genius with crown and sceptre, reposing at ease upon clouds and leaning on a horn of plenty which rains golden coins, and beneath which is written in large letters '*lucri causa*.'

'*Lucri causa*'—that is, 'for the sake of gain'! Certainly the most ignoble of all the impulses to art, but one which then as now, along with Gloria and Amor, played a leading part in the life and work of artists, in Holland as elsewhere.

In the Holland of the seventeenth century, painters, in so far as they had to live by their art, had to wage a hard battle for their bread. Only a comparatively small number succeeded in earning enough by it to enable them to live in comfort; a few more might be happy if their art secured their daily bread, but to the greater number, even of capable painters, it was not granted to live in any but the most poverty-stricken circumstances. We merely mention these facts in passing, as they are so generally known that it is not necessary to enter into details. The conditions in this respect were, *mutatis mutandis*, what they are now. In addition, the superfluity of really first-class pictures continually depressed the market and did nothing to improve the economic conditions in the art circles of the Netherlands.

It is easy to understand that the painters themselves were always endeavouring to fight against these unfavourable conditions, by trying on the one hand to check the production wherever possible, and on the other to advance the sale of pictures as much as possible. This gave rise to a state of things in some respects the same as or very like that of to-day, in others quite different.

Thus, for example, there were no art exhibitions in those days. However, instead of beginning with the exhibitions, I think it better to discuss from the outset the subject of the sale of pictures, following up our earlier considerations as to their production. In the first place, then, we observe that in those days no one was allowed to sell pictures unless he was a member of the Painters' Gild of the place where he sold them. He might not sell even 'secretly,' that is, not publicly. Only at fairs were non-members, or even strangers, allowed to offer pictures for sale. These restrictions, which were in almost general use, had no connexion with the question whether a man were a painter or an art dealer, or both. Nor did it matter whether a painter sold his own pictures or those of others. The gild simply formed the link between those materially interested in local art, and was continually endeavouring to watch over their interests, under the auspices of the town magistrate. It is true that in a few places, in Delft for example, non-members of the gild by payment of a fee could obtain permission to trade in pictures, or to sell in the general market. There was even one town, Utrecht, which allowed foreign painters, with the previous consent of the Painters' Gild, to paint and sell there during a maximum term of six months. These 'permitted' painters might, however, under no circumstances take pupils. In general, though, the above-mentioned restrictions held good. In addition, the gilds paid regard, as far as possible, to good quality in their members' pictures, in any case to the quality of the materials used, and also to the moral content of the pictures. In regard to the last, however, they are known not to have been too strict.

Although, according to repeated complaints preserved to the present day, there were places, Amsterdam and Leyden for instance, in which sufficient attention was not always paid to the enforcing of the rules, and although they seem in many towns to have been entirely neglected towards the end of the seventeenth century, we must presume that in the flourishing period of Dutch painting every man who wished to devote himself to his art as an honest painter, and without fear of punishment, was obliged to keep to the rules.

A painter, then, who was a master, and a member of the Painters' Gild in his locality, might there sell everything that he himself and others had painted. These 'others' were mostly the painter's pupils, for in the seventeenth century the opinion of the middle ages still held good—that all pupils' work was the property of the master.

[1] Translated by L. I. Armstrong. For previous parts see Vol. VII, pp. 125 and 416 (May and September, 1905), Vol. VIII, p. 13 (October, 1905), Vol. X, p. 144 (December, 1906), and Vol. XI, p. 363 (March, 1907).

We have already mentioned in these pages the well-known story told by Houbraken, of the way in which Frans Hals is said to have exploited Adriaen Brouwer. That Rembrandt also sold the work of his pupils may be conclusively deduced from the notes written in his own hand on the back of a red chalk drawing, representing *Susanna and the Elders*,[2] which plainly refer to a 'transaction' with pictures by his pupils Ferdinand Bol and Leendert van Beyeren.

That was the practice of most painters in those days. Besides this, they often sold paintings, engravings and drawings of all kinds, which they dealt in, not only in secret, but in some cases with the utmost publicity. In Dordrecht and Utrecht, for instance, many painters had a *toon*, that is a show window or shop, where they offered for sale their own and others' work.[3] Often, indeed, they rented from the magistrate a place in the market in which to exhibit pictures. But every genuine painter lived, of course, chiefly on the products of his own art, and we must now try in the first place to answer the question how a painter sold his own creations. It may easily be surmised that this happened in general much as it does to-day; but just because we desire, not merely to surmise, but to know for certain, we will give one or more instances of the various ways of selling which have come to our knowledge. Some of these instances are already known; some, particularly in the illustrations, are now published for the first time.

It was, and is, most comfortable for the painter when clients came of themselves to his studio, as happened, for instance, to the famous Delft painter Jan Vermeer, who, in 1663, received a visit from the Seigneur de Monconys, who wished to buy some of his work. The same patron, according to the account in his own diary, visited Gerrit Dou, Frans van Mieris, Pieter van Slingelandt, and so on. Thus, in those days as in ours, many a painter did good business at his ease, and we see one of these painters, Frans van Mieris, even choosing such a visit for the subject of a delicately painted little picture which is in the possession of the Royal Picture Gallery at Dresden (plate I). The accompanying reproduction plainly shows the painter, still fairly young, in suspense as to whether the picture will please the connoisseur. The latter, who has just come in from the street, is sitting with his cloak on, and his hat on his knee, and carefully examining the work.

A good thing, too, for every artist was the execution of commissions, at any rate if enough liberty were allowed him, and he were not forced to excessive hurry and worry, as in many cases to be discussed later. Portrait orders were of frequent occurrence, for nearly every Dutchman living in moderately good circumstances had himself 'counterfeited' and preferably his wife and children, too, if not his maids and men-servants. Then there were the large portrait groups of riflemen and of trustees of all kinds of institutions, with their many figures, which were entrusted to many painters everywhere. Usually these pictures were paid for per head, as we know to have been the case with Rembrandt's so-called *Night-watch*.

The existence of some artists was practically assured by a Maecenas who favoured them so highly as to buy from them every piece of work unconditionally, or, at any rate, to secure by payment of an annual sum the refusal of every picture. Such relations between painter and client, which are not unknown to-day, were often fixed by contract, and hence we know in detail several seventeenth-century examples. The best known is the agreement between Gerrit Dou and the Swedish resident Petter Spiering, who paid him an annual salary of 1000 *gulden* in exchange for the right of purchasing from Dou everything he painted. A similar arrangement existed between the painter Pieter van den Bosch (of whose work the Berlin Gallery has some charming little examples) and the Amsterdam art collector Maerten Kretzer, for whom he painted for a whole year.

Several of these patrons, moreover, dealt in the things they bought, as, for instance, Becker, Vredenburg, Gerard, Sylvius (the three last bought a great deal from Frans van Mieris the elder). Contracts similar to those which were made with private patrons were also often made by painters with professional art dealers. We will cite a few of those that are still preserved, and amongst them some which are to be regarded rather as commissions, but demand inclusion on account of the prices.

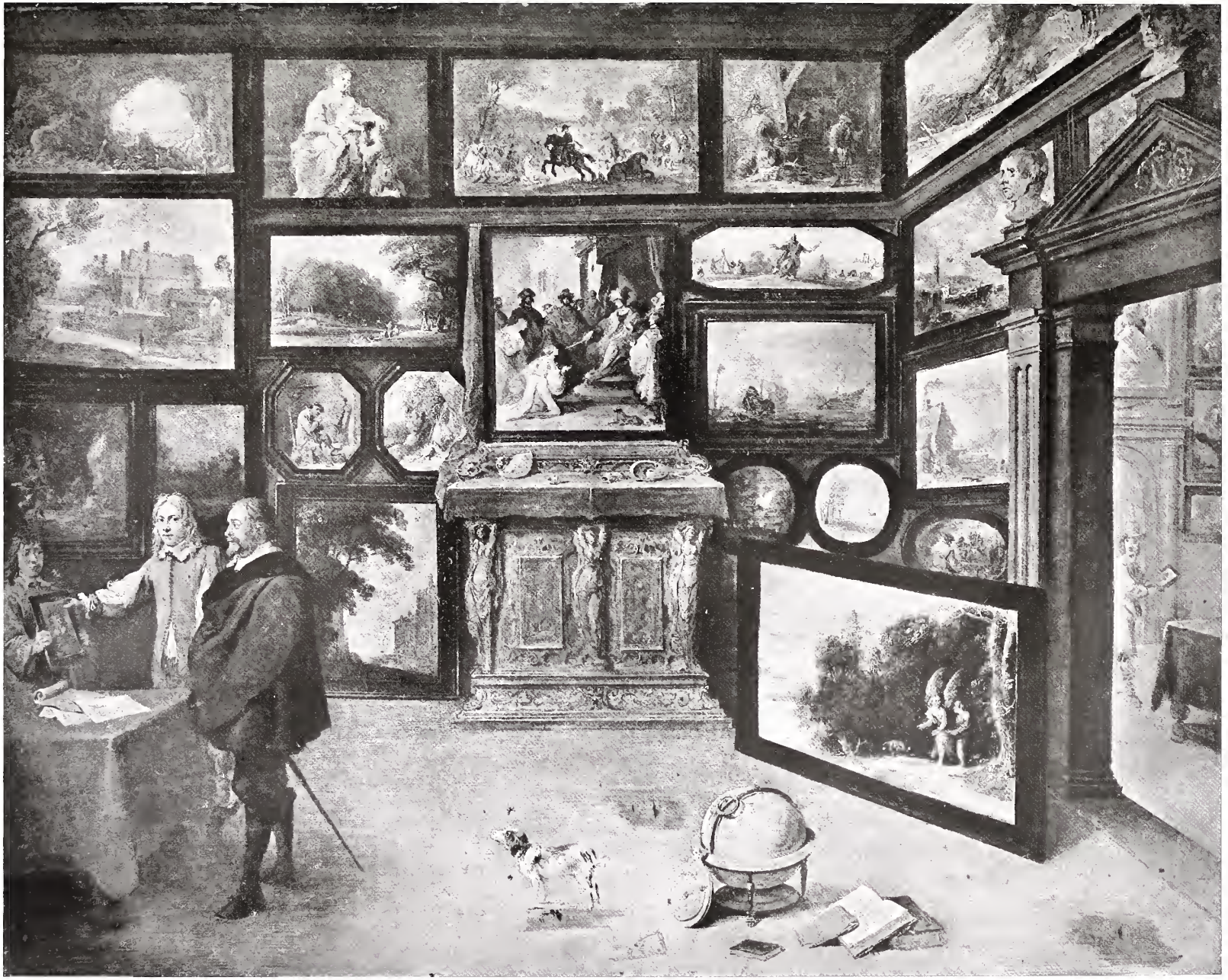
First, then, let us mention the contract of Tobias Verhaecht with the art dealer Pieter Coenraets, to paint not less than eighteen pictures of hunting scenes, on canvas, for 30 *gulden* apiece. Willem van Nieulandt contracted at the same time with the same dealer to produce eight views of towns, on canvas, for 48 *gulden* a picture.

The dealer Pieter Goetkint ordered from the painter Adriaen van Stalbemt twenty little pictures painted on copper, and four on wood, for the decoration of two cupboards. The pictures were to represent pastoral idylls and scenes from Ovid's 'Metamorphoses.' Copper and wood were supplied by the dealer, and for the work the painter received 550 *gulden*. A year later the same painter received 300 *gulden* for the painting of a similar cupboard.

Many painters who could not otherwise get rid of their art painted exclusively for a certain dealer, either original productions or copies of other pictures. It is known that the Amsterdam dealer Uylenburch had several young painters at work

[2] Beckerath collection, Print Room, Berlin. Cf. Hofstede de Groot, 'Urkunden,' No. 39.

[3] For further examples cf. also Floerke's book, often mentioned in my previous articles, and my book on G. Dou.



INTERIOR OF A PICTURE GALLERY
BY DAVID TENIERS THE YOUNGER



3. SELLING PICTURES IN THE MARKET. DETAIL FROM A PICTURE BY DAVID VINCKBOONS IN THE BRUNSWICK GALLERY



4. PICTURE SHOPS IN A PUBLIC BUILDING. DETAIL FROM A PICTURE BY A DUTCH MASTER (CIRC. 1610) IN THE MUSEUM AT WÜRZBURG

copying pictures. This custom was very general, and explains the existence of the numerous, often excellent, old copies, which often pass for originals even in these days. Some striking examples of still extant contracts, which we take from the above-mentioned book by Dr. Floerke, may explain still more clearly the conditions then existing in this department. Josef van Bredael contracts in the year 1706 with Jacob de Witte, dealer in works of art and — wine!—at Antwerp, to copy for the latter, *for four years*, pictures after Velvet Brueghel, Wouwerman, etc. The first year he receives 6 *gulden* per picture, the second year 8, the third and fourth 10, besides an annual 'shilling tip,' and at the end a cloak of blue cloth. Frans van Bredael makes a similar contract, but for higher pay: 10, 12 and 14 *gulden*, and a two-shilling tip.

Another example: In the year 1674 the painter Elias van den Broeck places himself in the service of the art dealer Bartholomeus Floquet, by signing a deed in which he binds himself to paint, during one year and for the whole day, *everything* that Floquet shall require of him. In return, the painter receives free board, 120 *gulden* salary, and 39 *gulden* for lodging. If he misses, he must make it up. If, within the year, he wishes to marry, then he must pay damages.

The custom of hiring oneself, so to speak, in this way, was fairly common in those days amongst the Netherlandish painters, who could not otherwise live by their art, and was, indeed, called by a particular expression; they called it 'painting at the galleys.'

We cannot refrain from relating here the very original agreement which the painter Jacques de Ville made on the 26th January, 1625, with the sailor Hans Melchiors. The painter had gone bail for the sailor's debts. The painter was, within a year and a half, to paint 2,400 *gulden* worth of pictures at definite prices per piece. The sailor, who, of course, travelled about everywhere and could also easily do business in far off places, was to sell the pictures and pay the money to the painter. He supplied the painter with canvas, wood, and frames into the bargain. Thus these two did business together. That this is not an isolated case may be seen from the contract, made in 1615, between the famous sea painter Jan Porcellis and the cooper Adriaen Delen. The latter will supply forty panels, on which Porcellis will paint 'various ships and water, well and thoroughly, in his best way and art.' The cooper supplies, also, the colours and a pupil, to give the painter 'help and assistance' during the twenty weeks within which the work is to be done. (That means two pictures a week!) The cooper was then to sell the pictures in the Friday fair, and, after deducting 200 *gulden* for colours, panels and frames, the profit was to be divided between them.

It is hardly necessary to say that then, as now, a painter could send his pictures to dealers 'on commission.' We know, for instance, that Jan Vermeer of Delft had sent several pictures for sale to the dealer Coelembier at Haarlem; and that the painter Palamedes sent his pictures everywhere, to dealers at the Hague, Haarlem, Leyden, Rotterdam, etc. Artists, too, went round in person to dispose of their creations. We know numerous examples of engravers on copper offering their plates to the magistrate, to princes or nobles, for payment. In some pictures, even, the moment is represented in which an artist enters the house of a collector with a picture to offer him for sale. There is, for example, a picture in the collection of Count Harrach at Vienna, representing a painter offering a collector a picture of a Madonna. In the Hulot collection, which was sold on May 9th, 1893, at Paris, there was a Teniers representing a picture gallery (plate II). To the left, in the foreground of the picture, a young painter shyly shows the collector a portrait which he has evidently painted, and at the back, on the right, yet another painter is entering an ante-room; he likewise has a picture, which he clearly wishes to sell to the owner of the gallery.

Artists did not even shrink from offering their pictures, etc., for sale in the streets and in the market. The Rotterdam painter Volmaryn journeyed with his pictures throughout the country, and Gerard de Lairesse put up one of his pictures for sale in the Utrecht market, whilst, according to Houbraken's story, the engraver Testa sold his prints in the streets of Rome.

It is very remarkable that the idea of co-operation was then so unfamiliar that only in a few places did the artists' fellowships, the gilds, hit upon the idea of organizing exhibitions. Such an exhibition had indeed existed in the Exchange at Antwerp since the sixteenth century, but the pictures which were constantly exhibited there were offered for sale by artists and dealers at places agreed upon by them, without the gild having anything to do with it. The whole thing had far more of the nature of a market, of the kind we shall discuss below, than of an exhibition. It was only after the year 1665 that a permanent exhibition of pictures by the gild members was held in the Antwerp Exchange under the management of David Teniers the younger, which seems, however, to have had but little success because it did not emanate directly from the dealers.

Another undertaking which suffered from the same evil was that of the Painters' Gild at Utrecht, which in 1639 received the loan of a large hall in the Agneta convent; this they divided into several sections for the decoration of which every Utrecht painter had to furnish a picture of his own painting, to be left there until it was sold. In default the painter had to pay 10 *stuiver* a week.

On a sale being effected the Painters' Gild received 5 per cent. up to a maximum of 5 *gulden*; and the painter must supply another picture within six months. The painters had to furnish the pictures in a finished condition and in one of three prescribed shapes. But, notwithstanding the fines, the rules were not kept, and in spite of all the means employed the whole undertaking came to nothing in less than ten years.

In one direction only did the undertakings of the painters' gilds have any distinct effect on the sale of pictures; namely by the picture lotteries, and the auctions of works of their members, which they conducted. In several cases the gilds succeeded also in appropriating the right of sale of works of art left by deceased artists and art dealers, thus exercising some influence on the market.

Notwithstanding the various means we have mentioned which an artist could employ in order to live by his talent, in the case of many unfortunate artists those means were unsuccessful. Numerous, often highly gifted, painters were, in spite of all, unable to make a living by their art. In that case they had no alternative but to seek some secondary means of subsistence, or to give up painting. And then as a last resort they often sold their artistic goods and chattels. Thus we see in 1647 Adriaen van de Venne, so intellectual and to-day so highly prized, organizing an auction of his pictures; the famous landscape painter Jan van Goyen found himself obliged to do the same (his pictures fetched prices from 5 to 32 *gulden*!); and so did the still-life painter Jan van Beyeren. And how many more besides! Often the future of such a master was very gloomy; for instance, at Haarlem no painter who had sold his pictures by auction might practise his art there again for six years, and at the Hague he was forbidden to do so for two years.

So far, our chief aim has been to indicate the means whereby a painter could render his art fruitful. We shall now see how professional art dealing was organized. Public trade in pictures took place in certain places of sale in public buildings (instead of at booths in the markets) and in the shops of art dealers and such painters as followed business as well as art. Of these various classes we will now give a few examples from the many that are known.[4]

In the first place, let us consider the sale of pictures in the market, as depicted in several of the fair scenes by David Vinckboons and others. We reproduce a detail of the picture in the Brunswick Gallery by Vinckboons, for the photograph of which we are indebted to the kindness of the Director (plate III, 3). In the large stall, amongst clocks, weapons and musical instruments, are hanging all sorts of pictures—both portraits and landscapes—and people are looking at them. In engravings of that time, too, *e.g.*, in an illustration by A. Van der Venne in the book 'De Belachende Werelt,' such picture booths may be seen.

In many places, moreover, sites in public buildings were assigned for the sale of pictures on market-days. Thus, for example, after 1531 a certain part of the Antwerp Exchange building was leased to art dealers for this purpose, and as late as the beginning of the seventeenth century the chief seat of art dealing was there. At Amsterdam there was a similar arrangement in the Exchange; at the Hague the large hall in the 'Binnenhof' (in which the Peace Conference now holds its meetings) was destined for the same purpose; and at Leyden, on market-days, goldsmiths' work, etc., and also pictures (probably only those of good quality) were frequently shown in the large hall in the first storey of the town hall.

The only painted example I know of such a picture market in such a hall is found in a Dutch (or Flemish?) picture, painted about 1610, which is in the Art Museum of the Würzburg University (plate III, 4). In the catalogue of that gallery, on page 28, No. 267, it is ascribed to Hendrick van Steenwyck the younger and Brueghel, which, however, does not seem correct. We reproduce here the left half, which is interesting. It gives a surprisingly perfect picture of art dealing in such a hall.[5]

Between the windows cupboards are built which can be thrown open. On the sides of the cupboards hang masses of engravings, drawings and paintings of every sort. In front of one of the windows stands a large table, covered with piles of prints, drawings, etc., and behind it again oil paintings are hung up. A dealer and his servant are showing a picture. In front a gentleman is examining a drawing or print, and several other people are looking at the works of art. A picture by Berckheyde in the Dresden Gallery (plate IV) shows a picture stall near the entrance of the Exchange at Amsterdam. Some pictures are hanging on the wall, amongst others a duel, two landscapes and a still-life in the manner of Kalf.

Of art dealers, in our sense of the word—that is, of those who did their business at home or in their own shops—we not only know several names, but also a good deal about their methods. Many dealers were, or had been, painters, many copperplate engravers, too, dealt in art. Booksellers, jewellers and goldsmiths also exhibited in their shops pictures, prints and so on.

In this connexion two little drawings by

[4] The illustrations given as examples are nearly all from pictures; most of them here reproduced for the first time. For further information Floerke's book should be consulted.

[5] Unfortunately I have been so far unable to identify the place represented.



5. THE EXCHANGE AT AMSTERDAM, WITH A PICTURE SHOP
FROM THE PAINTING BY BERCKHEYDE IN THE FRANKFORT MUSEUM



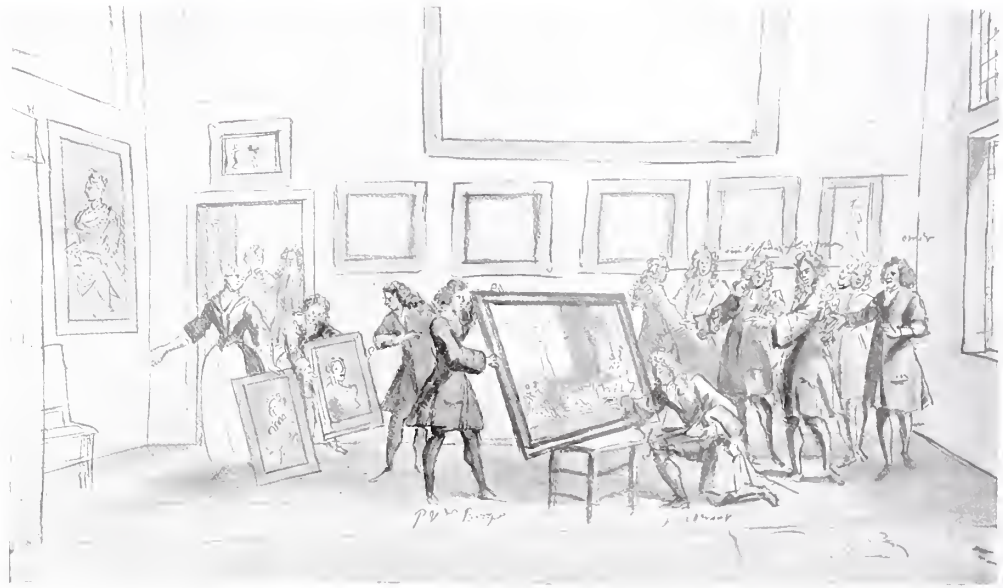
6. A BOOK AND PICTURE SHOP. FROM A DRAWING BY SALOMON DE BRAY IN THE PRINT ROOM, AMSTERDAM



7. A BOOK AND PICTURE SHOP. FROM A DRAWING BY SALOMON DE BRAY IN THE PRINT ROOM, AMSTERDAM



8. THE QUACK DOCTOR, WITH A PICTURE SHOP IN THE BACKGROUND FROM A PICTURE IN THE RIJKSMUSEUM, AMSTERDAM



9. PRINCE EUGENE OF SAVOY VISITING THE PICTURE DEALER, J. P. ZOOMER, AT AMSTERDAM FROM A DRAWING BY PIETER VAN DEN BERGE IN THE PRINT ROOM, AMSTERDAM

Salomon de Bray, 1628, which are in the Print Room at Amsterdam, and are published herewith (plate V, 6 and 7) are interesting. Both of them afford an excellent insight into the methods of combined trade in books and art in the Holland of those days.

A picture, by an unknown master, in the Amsterdam Rijksmuseum, which we also publish (plate V, 8), shows the exterior of a shop arranged solely for art dealing. On the left, in the street, a quack, in front of a large painted advertisement, offers his wares for sale. On the right, at the back, there is a 'French and German' school, and near it, on the corner of two streets, an art shop. In the middle of the gable, over the first row of windows, are the artist's arms: three small white shields on a blue ground. In the windows, and even in front of the door, there are pictures on sale, and above, beneath the windows of the first storey, pictures have been hung out, amongst which a large seapiece arrests attention.

We have already mentioned the names of several art dealers. We need only refer here to some of the best known, such as Johannes de Renialme, Abraham Francen, whose well-known portrait was etched by Rembrandt; Hendrick Uylenburch, with whom Rembrandt lived for a time, and his son, Gerrit Uylenburch; Jan Pieterszoon Zoomer, etc.

Many of them played an important part in the art circles of the seventeenth century. As it is our chief object to interpret the conditions of those days by illustrations, we need not go into further details on this point, and will merely publish the original drawing of Pieter van den Berge (plate V, 9), which portrays the visit of Prince Eugene of Savoy to the last-named art dealer, Zoomer. The prince kneels before a picture which P. van den Berge is holding. Behind the prince stands an ambassador, and on the extreme right, near the window, is Zoomer himself. We learn this from the names written on the drawing above the heads. The dealer's room is hung all over with pictures, and the entire staff of servants, including the servant girl, is occupied in dragging pictures in.

In general, things went much the same with the affairs of art dealers then as they do to-day: some grew rich, others had to give up business; many were honest men, others carried on all kinds of swindling. Satirical rhymes, like the well-known poem on Zoomer, in which he is called a 'John the Baptist in art,' (that means a 'picture christener'), and furious complaints about the dealers—for instance, that raised by Jan Campo Weyermann—were the results; often too, tedious law-suits about pictures supplied, as for example the law-suit of Gerrit Uylenburch with the Elector of Brandenburg with regard to forged pictures.

In general, after about 1630, the whole Netherlandish art trade was heavily overloaded, not only with inferior wares, but also with the numerous first-class works produced daily by the countless Netherlandish masters. I need only print the frequently quoted statement from the diary[6] of John Evelyn. On the 31st August, 1641, Evelyn visited the yearly fair at Rotterdam. 'We arrived,' he writes, 'late at Rotterdam, where was their annual marte or faire, so furnished with pictures (especially Landskips and Drolleries, as they call those clownish representations) that I was amaz'd. Some I bought and sent in to England. The reason of this store of pictures and their cheapness proceedes from their want of land to employ their stock, so that it is an ordinary thing to find a common Farmer lay out two or £3,000 in this com'odity. Their houses are full of them, and they vend them at their faires to very greate gaines. . . .'

The prices of pictures were in those days not generally very high, and for a few *gulden* an excellent piece of work could often be obtained. For his *Night Watch* Rembrandt received only 1600 *gulden*. The highest price van Goyen ever got was 600 *gulden* for his very comprehensive view of the Hague (now in the Municipal Museum at the Hague). When the painter Hanneman was appraising the pictures of the painter Abraham van Beyeren he estimated their value at 14 and 15 *gulden* apiece. Jan Steen painted three portraits for 27 *gulden*! And so on. Several pages of examples might be given of the prices at that time, but we will content ourselves with these few. Nor will we enter now into the interesting part which pictures then played as means of payment; whereby, for example, the marine painter Simon de Vlieger could buy a house for 900 *gulden*, to be paid . . . in pictures! The criticism and the taste of those days must also be left untouched. What sold best, how and where pictures were hung, and many other such questions would take us too far for the present. Perhaps an opportunity will occur later of returning to the subject once more, for in this respect also Netherlandish art life of the seventeenth century is full of interest.

[6] 'Memoirs of John Evelyn,' page 13. London, 1818.

A DRAWING BY REMBRANDT IN THE COLLECTION OF THE DUKE OF DEVONSHIRE

By the kind permission of His Grace the Duke of Devonshire we reproduce one of the most characteristic of the drawings by Rembrandt which are included in the Chatsworth collection. Technically it is executed in the same manner as the drawings by Claude which formed a prominent feature in The Burlington Magazine for August, but even in their slight sketches the difference between the two men is absolute. Claude's pleasure in air and light and sunshine leads him to employ all the faculties of his hand and eye in rendering them, but in the pursuit he is careless of everything else, of those beauties of colour and modelling that attract the draughtsman, of those intricacies of real life which attract the acute observer. His forms are often clumsy or conventional, his outlook on human life almost comic in its limitations. It was the custom half a century ago to describe Rembrandt in much the same way, except as one loving darkness where Claude loved the light. Now we all see that Rembrandt was no mere juggler with flashes of white and masses of black, but among the most keen-eyed and sympathetic of observers, the most masterly of draughtsmen. Into this little view of a village street for instance, he has brought not only air and light, but a sense of reality, of an actual place and actual things seen, which is almost incredible when we think of the simple medium employed, and the swiftness with which the sketch is done. Not only are the masses perfectly disposed on the paper, not only do we find a suggestion of light and air as vivid as we find in Claude, not only do we know the disposition of the houses he saw and their individual peculiarities; but the exact contour of the ground and the very texture of the woodwork of which the humble sheds are built are conveyed to us by the infinite variation of what seems to be a single rapid wash of brown pigment. Those who have tried to grapple with the complexities of modern landscape painting may ask themselves whether, even with the full resources of the palette, unlimited time and a large canvas, they could get the essentials of such a scene as this so thoroughly and certainly as Rembrandt has done in this rapid sketch. The question will, at least, make us wonder whether our painters as a rule attain so little because they attempt so much.

NELLY O'BRIEN. BY SIR JOSHUA REYNOLDS

The large room at Hertford House, like the *Salon Carré* of the Louvre, makes comparisons possible which cannot be so easily made in galleries where schools are rigorously separated, and where we cannot see at a glance how a Venetian compares with a Fleming or a Rembrandt with a Raphael. In the Wallace Collection we can pit Reynolds and Gainsborough against Rembrandt or Hals, Van Dyck or Velazquez, and such trials of strength have their uses. It is no blind patriotism to assert that Gainsborough's *Perdita Robinson* stands the ordeal triumphantly. Reynolds's *Nelly O'Brien* is less immediately fascinating. The general tone is darker, the brushwork not so triumphantly free, the sitter has not the languid, alluring beauty of Gainsborough's Perdita. Yet when we come to consider the portrait carefully we find that under a modest exterior it contains a variety of beauties such as no other portrait, even in that splendid gallery, quite succeeds in blending.

In the first place, it is a masterpiece of colour. With scientific accuracy the blue and white of the hat is echoed below in the blue and white stripes of the dress, softened over the shoulders by a black lace shawl, and lower down by the white lace of the sleeves, and then brought into contrast with the splendid red of the quilted petticoat, itself softened in part by a gauze veiling. Into this harmony of blue and white, black and white and red the pale flesh tones merge easily, the painting of the face in reflected light aiding the general harmony, and making the whole work one of those *tours de force* of chiaroscuro for the like of which we have to go back to Rembrandt. Only in one respect, indeed, is the work inferior to that of the very greatest of the old masters. The defect lies in the modelling of the hands and the neck. They are delightfully suggested, and take their place perfectly within the picture scheme; but underlying the suggestion there is not the complete knowledge that underlies the suggestion of the older masters, who were trained draughtsmen as well as trained painters. Yet to make much of such a defect is mere pedantry, where so many excellencies are consummately joined. There is hardly a portrait in the gallery that would not look either too hard or too flimsy, too dull or too sharp, if set beside *Nelly O'Brien*, and that, perhaps, is the best indication of Reynolds's rank among the great masters.[1]

[1] The coloured plate forms part of the excellent popular series of reproductions, 'Die Galerien Europas,' published by Messrs. Seemann, of Leipzig, the monthly parts of which have been frequently reviewed in these columns.



A VILLAGE STREET, FROM THE DRAWING
BY REMBRANDT IN THE COLLECTION OF
HIS GRACE THE DUKE OF DEVONSHIRE

A NEGLECTED POINT IN THE EARLY HISTORY OF ENAMEL

BY EDWARD DILLON

IN the 'glossary' attached to the 'Guide to the Mediaeval Room' recently issued by the trustees of the British Museum, there is perhaps nothing of greater interest than the few pages packed full of information that deal with the subject of enamel. As this invaluable little handbook is accessible to everybody, I will take it as my text-book for a few notes on that department of the *arts du feu* that deals with the decoration of a surface of metal or of pottery by fusing upon it variously coloured substances known as enamels.

There is one essential requisite for these enamels. They must be made of a substance that is fusible at a lower temperature than the base upon which they rest. This is a self-evident, what may be called an *a priori* condition. Now, as a matter of experience, it will be found that from the earliest times to the present day the substance selected to fulfil this condition has varied but little. Whether spread in various ways upon the surface of metal or applied over the glaze of pottery,[1] the essential constituent of all enamels has always been a silicate of lead. The problems that faced the craftsman have always been connected with the preparation of this flux and the staining of it by various metallic oxides.

It may be said that there is nothing new in all this—the facts are to be found in all the handbooks that deal with the enameller's art. This may be so, but what I would point out is that in the attempts to clear up the many thorny problems connected with the history of enamels it has perhaps not been sufficiently recognized that the acquaintance with a flux of the nature described, that is to say, with a fusible glass of lead, was practically a *sine qua non* for the manufacture of enamels upon metal. Now, I think it may be safely asserted that the Egyptians up to Ptolemaic, if not to Roman times, had no knowledge of such a glass or flux. The primitive glass of the Egyptians is a lime-soda silicate, identical in composition with the glass of the Romans, of the Saracens, and with the normal type of glass in use in later times. It would be quite impossible to fuse such a glass upon the surface of copper or between meshes of gold without melting the metallic base. The vitreous glaze of Egyptian pottery was of a similar composition. I cannot, therefore, agree with the statement in the British Museum 'glossary' that it would have been 'natural and easy' for the Egyptians to have employed enamel to decorate metal objects.[2] The reason why the Egyptians had no true enamels is simply this: they were unacquainted with the application of lead to form a readily fusible glass.[3]

The absence of true enamels from the great family of inlaid jewellery—the *orfèverie cloisonné* that probably had its origin in Egypt in the time of the twelfth dynasty or earlier—has often been noticed. The strangely circuitous path by which this type of jewellery passed in later days by way of western Asia, traversed Europe in the path of the Germanic invasion, and finally reached England with the Anglo-Saxons has been admirably worked out by Mr. Dalton ('Archaeologia,' Vol. LVIII). It is one of the most fascinating stories in the history of art. But perhaps the strangest chapter in this long story is the last. When, after some thousand years or more of wandering, this primitive method of cell inlay reached the west of Europe with the advance of the Germanic tribes, it for a time pushed into the background the much more recent process of decoration by means of a readily fusible glass melted into the hollows of a metallic surface—the *champlevé* enamel, I mean, of the old Celtic inhabitants. The triumph, however, of the inlaid jewellery was short-lived. After their conversion to Christianity, the Germanic peoples soon learnt to appreciate, and at times to copy, the minutely finished cell enamels of the Byzantines, and before long the very home of the Frankish tribes, who had above all delighted in their garnet and glass inlaid jewellery—'the middle kingdom' of Lorraine—became the centre of a new school of *champlevé* enamel.

But I am not here tracing the history of enamel. My special concern is with the place of origin and the date of discovery of a particular kind of fusible glass containing lead. I want to accentuate the fact that the knowledge of such a glass has had an influence on certain of the 'minor arts' that has scarcely been sufficiently appreciated as yet. This lead glass has indeed had a threefold application: first, as an invaluable glaze for pottery, then as a basis for all kinds of enamels, and, finally, as a

[1] The glaze itself of pottery may or may not contain lead, but as a matter of practical convenience it will be well to keep this glaze strictly apart. On the other hand, the decoration over the glaze has long been generally known as enamel, and there is this justification in the use of the term—it is, in the main, of the same composition as the enamels applied to metal surfaces.

[2] So again M. Molinier. 'Il me semble bien difficile d'admettre que des artistes aussi habiles que les Egyptiens et qui surtout ont poussé si avant l'étude de l'art de la verrerie et de la poterie émaillée n'aient point connu dès une époque très ancienne l'application des émaux sur un excipient métallique' ('Les Arts appliqués à l'Industrie,' Vol. IV, p. 29). But note that neither M. Molinier nor the English authorities can bring forward a single example of true enamel from Egyptian tombs.

[3] Further proof that the Egyptians, had they been able, would have replaced their inlaid cell jewellery by a true enamel on metal may be found in the fact that on their so-called porcelain as a basis they applied at times what may be strictly called *champlevé* enamels. On some plaques of this 'porcelain' in the British Museum small compartments with sharply defined edges have been cut out, and these have been filled partly with inlays of coloured stones and partly with coloured pastes, now for the most part decomposed; these pastes have apparently been fused into the hollows, perhaps by a second baking of the whole mass. It would be interesting to know the composition of the decayed mass remaining in the cells.

material for the imitation of precious stones. With its application in the eighteenth century to the manufacture of 'table glass' I am not here concerned.

The primitive glass of the ancient Egyptians was always a somewhat rare substance; nor do I think that in later times glass was ever made in the Nile valley on a large scale—cheap and abundant fuel was always wanting. The glass that in the days of Cicero was shipped to Rome from Alexandria probably had its origin further east. We must, however, remember that the new glass made with the blowing rod—soon to become an important Roman industry—was identical in composition with that from which the Egyptians had for ages been making their little objects of *verroterie*—their little flasks and their plaques for inlays: it was a soda-lime glass, only melting at a high temperature. But just at the time when this new art of blowing vessels of glass was spreading westward, the existence of a new material was becoming more generally known—a formula had been arrived at by means of which a glass could be made that was not only fusible at a much lower temperature, but which by certain secret processes could be stained with the most various and brilliant colours. This was the *vitrum plumbeum*, the mysterious substance that the early writers on the goldsmith's arts and on alchemy dangled before the eyes of the reader without fully explaining its nature. In course of time this new glass of lead in a measure took the place of the 'primitive glass' of the Egyptians, being, like the old Egyptian glass, applied above all to small articles of *verroterie*. For such purposes the brilliance of its colours and its ready fusibility were recommendations.

It is a curious history, the application of glass of lead to the imitation of precious stones. It is told in a strange literature where we come into contact with the shady company of the magician and the alchemist. This literature—if the term may be allowed for such a farrago of incoherent charms and recipes—may have had its origin in Egypt, but its home from later classical times all through the early middle ages was in Syria. I can only here mention that the cryptic formulas that abound in these manuscripts have over and over again relation to the manufacture and colouring of glass of lead and that the Jews seem always to have taken a prominent place among the craftsmen. *Vitrum plumbeum, Judaeum scilicet*, says an early writer.

To return now to that application of glass of lead with which this discussion took its start. Perhaps the earliest examples of true enamels that can be pointed to are those from the cemetery of Koban in the Caucasus—these are of the *champlevé* class. The date of these Koban enamels is very uncertain; by some they are placed as far back as the ninth or tenth century B.C.; at any rate, they are found associated with objects of a very early type. There is then a long gap in our history, filled only by the sparing use of an enamel-like substance on Greek jewellery (perhaps here the base is rather tin than lead) and by the studs of red enamel on the arms and fibulae of Celtic tribes. Then, in the first century of our era we find the art fully developed. On the one hand, *champlevé* enamels of the finest type have been found in England in Romano-British tombs; and in distant Nubia, on the other hand, from the pyramid tombs of native queens, at Merawi or Nepata, near the fourth Cataract, a rich *parure* of jewellery of true *cloisonné* enamel has been extracted. That there should be little or nothing to fill up the gaps between these widely separated spots shows how much still remains to be worked out in this department.

The use of lead in the glaze of pottery is above all characteristic of early mediaeval times. I do not think that any of this pottery with unctuous transparent glazes of yellow or green tints is earlier than the first century B.C. In Egypt, pottery with a glaze of this description is to be associated with the days of Roman rule at the earliest. In Mesopotamia, on the other hand, the application of enamel-like glaze containing both tin and lead to the surface of various kinds of pottery—to bricks above all—had been known from very early times.

On the whole, then, we may say that it was only after the first century of our era that these various applications of glass of lead became generally known in Europe. We have seen that the manufacture and the colouring of glass pastes for artificial gems were during the middle ages a carefully guarded secret. Doubtless, although we have here less evidence for the facts, the employment of lead in the glazing of pottery and for enamel was at the beginning a scarcely less well guarded craft. In any case, the details of the processes would probably be known to very few persons. Both the sources of the material and the rule of thumb recipes may often have been lost in times of war, and during the wanderings of the tribes.

And at this point we come face to face with a problem that presents itself in the case of many other inquiries of this kind. Are we to associate these rapid advances in the technique of glass—I include both the art of blowing glass and the knowledge of glass of lead—with the valley of the Nile, or rather with that vague *hinterland* of western Asia of which at this time the principal exits to the west were through the Phoenician ports of Syria? In either case it was the absorbtion of these lands in the Roman empire that so rapidly made these advances the common property of the western world.

As regards the first—the Nile valley—our sources of information are comparatively plentiful. Not only have the tombs been ransacked, but of late years some attempt has been made to

separate, and even to arrange separately, the finds that date from later times—Greek, Roman, Coptic and early Arab. Much remains here to be done, but the material in our museums has vastly increased of late. Unfortunately little light comes from Egypt on this question of the use of lead for glazes for pastes and for enamels. Even well into Roman times the Egyptians kept, in the main, to their old methods. In the case of glass, towards the end of the Ptolemaic period, or perhaps even later, the new industry made its way, as elsewhere, into the Roman empire, as an already well-developed art.

Let us turn to what for want of a more definite term we may call western Asia. Partly by a process of exhaustion, partly by a few facts gleaned here and there, we can make a shrewd guess that the great advances in the development of the manufacture of glass in the first centuries before our era—advances that, as I have said, were soon spread far and wide by Rome—were made in the coast-towns of Syria—in Sidon in the first place. At the same time the earlier stages of advance may well have been worked out in more distant lands, either in the Euphrates valley or in regions further to the north and east. Now, although in these regions for two generations and more, diggings on a vast scale have been going forward, yet little light has been thrown from this source on the early history of glass or, indeed, on the many other important technical and artistic developments of the centuries preceding and following our era.

The fact is that the attention of the explorer has been practically confined to earlier times. Anything that did not bear a cuneiform inscription has been cast aside as late and of little interest, or if preserved, no accurate record has been kept of its *provenance*. There has, perhaps, been some change for the better lately; but let the inquirer into the arts of western Asia during these later centuries turn to the Upper Assyrian Room in the British Museum (the case is little better in the Louvre). Here he will find some two-thirds of the space occupied by innumerable examples of cuneiform writing inscribed on various materials —a whole library is, in fact, displayed—the contents of each example are carefully summarized and the source and approximate date indicated. As for the innumerable objects of bronze or stone, of glass and of pottery that fill the remaining space, we are briefly told that they come from 'Babylonia, Assyria and Vau,' and that they date from B.C. 2500 to A.D. 100. Of the individual objects, not one in a hundred has any further indication of origin or date. This is the more tantalizing, as among them are many specimens—of glass and of glazed pottery especially—that seem to call out for recognition. We may guess that such a one is of Sassanian date, but next to it is another of unmistakable Assyrian origin, while on the other side is a product of late Greek or of Roman art.

I dwell upon this, as it is not only the arts of the glass-maker and the potter that are in question. An accurate classification of the vast material that has accumulated—the by-products of the diggings in Mesopotamia and in Persia—is a pressing need to-day. If for not more than a tenth of these miscellaneous objects we could be told where exactly they were found, and if only some attempts were made to indicate their approximate date—Greek, Parthian, Sassanian, or even early Arab—I think that such collections as these would have much to teach to those in search of information concerning these middle centuries and these middle lands. For here, if anywhere, we may hope to find not only the explanation of not a little that is obscure in the origin of our European arts, but many valuable links as well with the early arts of the Far East.

What has been uppermost in my mind in the course of these rather rambling remarks has been, on the one hand, to accentuate the important part that the knowledge of the use of lead in the preparation of glazes, of enamels, and of glass pastes has played in the history of a wide branch of the lesser arts; on the other hand, to make a claim for the more careful arrangement and, if possible, separate classification of the miscellaneous objects dating from, say, the fourth century B.C. to the seventh or eighth century A.D., of which so vast a number have been found during the gigantic excavations that have during the last sixty years been carried on in western Asia. At the time when these excavations were in progress all interest seemed to have flagged when objects of later date than the Persian monarchy of the Achaemenidae came to hand. The Assyriologist feels that with the extinction of the cuneiform character his task is ended. But we are now coming to see—to speak only of the history of art—that what was going on during the subsequent centuries in western Asia is of no less importance for us to understand. It is here that we must look for the material that will help us to unravel many a problem not in the history of Byzantine art alone, but at times in that of western Europe as well. Again, as regards the origins of Saracenic art and the as yet dimly seen connexions that during these centuries were established with India, on the one hand, and with China and even Japan on the other, the little that has already been learned from these diggings in Syria, in Mesopotamia, and in Persia has sharpened our appetite for further knowledge. The origin and spread of glass of lead in its various forms is but a sample, so to speak, taken from the many new developments of the arts that during these centuries seem to have made their way from western Asia as a centre.

A *MADONNA* BY ANTONIO DA SOLARIO, AND THE FRESCOES OF SS. SEVERINO E SOSIO AT NAPLES[1]

BY DR. ETTORE MODIGLIANI

IN the same review which published the only two pictures hitherto known that bear the name of the Venetian Antonio Solario I wish to draw attention to a third picture by this painter, whose historical and artistic personality has been wrapped in mystery. As a reaction from the legends of the old writers—of De Dominici first of all—Antonio's very existence had become doubtful, and remained so even when works bearing his name and with an indication of his adopted country began to come to light. It will be remembered how much interest was aroused by the publication by Mr. Roger Fry in THE BURLINGTON MAGAZINE for May, 1903, of the *Madonna and Child*, then in the possession of Mr. Asher Wertheimer, which had been known to exist in the Leuchtenberg collection at St. Petersburg, but of which there was only a hasty engraving in Rosini's book. The *Madonna* was signed with the name of Antonio Solario, notwithstanding which Mr. Berenson, in THE BURLINGTON MAGAZINE for June, 1903 (page 114), questioned this attribution on the ground of style, and, reviving the doubts which so many art historians had previously expressed, from Rosini to Crowe and Cavalcaselle, found no relation between the Wertheimer picture and the frescoes of the cloister of SS. Severino e Sosio at Naples, given by tradition to Antonio da Solario, surnamed Lo Zingaro.

Though this great critic's argument did not carry conviction, there remained the indisputable fact of considerable affinity of style between the works of Andrea Solario and the picture connected with Antonio's name (though the latter had a more frankly Venetian look) suggesting that the hand which had painted this charming *Madonna* was not the same as that which had traced the signature beneath her. However, a serious argument against those who definitely confined the personality of Antonio da Solario to the field of Neapolitan artistic mythology, and denied him the right of citizenship in that of history, was again brought to light by Mr. Fry when he published in THE BURLINGTON MAGAZINE of April, 1905, a second picture, a *Head of St. John the Baptist* on a crystal dish with a chased base, signed also 'ANTONIUS DE SOLARIO. VENETUS. P. ANNO DOMINI MDVIII.'[2]

The probabilities that the signature of the Wertheimer picture was forged—a signature which, by the way, presented all the external characteristics of authenticity[3]—diminished, as did those that a mistake in the name had been made in the cartellino by some former owner of the picture. The figure of Antonio da Solario began to issue from the world of shadows. But since Mr. Fry's second discovery did not lend itself, especially considering the nature of the subject, to inquiries and comparisons which might have illuminated some side of the question, the problem remained: Who is this Antonio Solario who painted at the end of the quattrocento and the beginning of the cinquecento, in a manner which, according to Mr. Berenson's opinion of the Wertheimer picture, had no affinity with the famous frescoes at Naples by that Antonio Solario who was surnamed Lo Zingaro, and, if we believe De Dominici, was a Neapolitan and lived in the first half of the fifteenth century? But several Neapolitan writers[4] prior to De Dominici had already affirmed that Lo Zingaro, the author of those frescoes in the cloisters of SS. Severino e Sosio, was a Venetian, and lived about 1495; and modern criticism,[5] if at first uncertain, in the opinions of Cavalcaselle, Burckhardt and Morelli, had finally recognized in them the work of an artist taught in the school of Carpaccio, Gentile Bellini and Montagna, and painting with his assistants in that cloister during the last years of the quattrocento.

There is, then, no difficulty on the ground of date or school in identifying the Antonio Solario of the two signed pictures with the painter of the Neapolitan frescoes of the history of St. Benedict. Yet no work was known which could change this possibility to certainty, which should constitute a link between the two panels and the frescoes at Naples, and would give certain proof of the identity of their authorship. Now, by the good fortune which seems sometimes to protect art criticism, this work has come to light. It appeared last year in one of the great national art markets, and the present writer secured its purchase by the Italian Government for the Naples Gallery, where

[1] Translated.

[2] The picture, which was acquired some months ago from Senator Luca Beltrami, has since been presented to the Ambrosiana Gallery in Milan, where it will appear as a document of singular importance near the works of Andrea Solario, with whom Antonio was acquainted. Of the relations between them the *Head of St. John the Baptist*, by Andrea, would alone be sufficient indication. It resembles this one greatly. It is signed and dated 1507, and is in the Louvre (No. 1,533).

[3] By the courtesy of Mr. Wertheimer, I have been permitted to examine the signature closely with a glass, and have not found any hint of forgery. I may add that the signature runs precisely thus: '*Antonius de solario venetus f.*'

[4] Cf. D'Engenio, 'Napoli sacra.' Naples, MDCXXIII, p. 322; C. Celano, 'Delle notizie . . . della citta di Napoli,' Naples, MDCXCII, Giornata III, 227; P. Sarnelli, 'Guida dei forestieri per Napoli,' Naples, MDCXCVIII, p. 211 (from d'Engenio), etc.

[5] See G. Frizzoni, 'Arte Italiana del Rinascimento,' Milan, 1891, p. 47 onwards; B. Berenson, in THE BURLINGTON MAGAZINE, June, 1903, p. 114. See also L. Serra, in 'L'Arte,' IX (1906), p. 206 and onwards, where the frescoes are attributed partly to an unknown Venetian painter (perhaps Solario) and partly, we do not know with how much foundation, to Riccardo Quartararo and his pupils. The signatures of the two London pictures are in the article given erroneously: the date 1495 does not exist upon the Wertheimer *Madonna*.



MADONNA AND CHILD. BY ANTONIO DA SOLARIO
IN THE NAPLES MUSEUM



QUEEN VICTORIA. FROM A DRAWING BY CARL VOGEL VON VOGELSTEIN
IN THE ROYAL PRINT ROOM, DRESDEN



JOHN GIBSON. FROM A DRAWING BY CARL VOGEL VON VOGELSTEIN
IN THE ROYAL PRINT ROOM, DRESDEN

it is now placed, after the colour had been fixed in some places and the good condition of the picture definitively insured by Luigi Cavenaghi.

The painting is on panel, and represents, almost life-size, a Madonna and Child, worshipped by the donor or a devout personage.[6] The beautiful photograph which we publish here makes it unnecessary to describe the picture in detail or to demonstrate at length what artistic currents are followed in this work, so conspicuously Venetian. In fact, its author's derivation from the Vivarini and from Giovanni Bellini and his connexion with the Venetian art of the last decades of the fifteenth century are self-evident. The lines are rather hard, the modelling a little flat and schematic, the contours sharp, the colouring harsh (perhaps damaged by the hand of some clumsy restorer), especially in the cloak, which is of a clear blue with a lining of orange yellow. But these are peculiarities which, if unlike those of the Wertheimer *Madonna*, which is more morbid, refined and fused, and belongs to a more advanced period of Venetian art, take us back directly to the art which flowered on the lagoons, including Murano (one remembers the work of Alvise), at a period one or two decades before 1500.

As in the Wertheimer *Madonna*, the inscription is on a cartellino on the front edge of the table on which the Child is standing. It is in capitals, and runs thus:—

'ANTONIVS . DE .
SOLARIVS (*sic*)
V[*ENETVS*]. P[*INXIT*]'

Thus there is no doubt that this Antonio da Solario, the author of the *Head of St. John the Baptist* and of the *Madonna* already published in THE BURLINGTON MAGAZINE, is the man who painted some of the frescoes in the cloister at Naples, and supervised the execution of the whole cycle representing the history of St. Benedict. If we compare with our *Madonna* the first three frescoes which belong to the same artist, together with the landscape of the fourth (the ninth of the series), which in all probability is by the same hand, notwithstanding the condition of these frescoes and the repaints with which they have been partly disfigured, we shall find sufficient analogies in the types, in the modelling, in the draperies, and above all in the landscape. Moreover, in the background of the Wertheimer picture the motives of the landscape are the same as those of the frescoes: the same rocks cut into strange conventional forms, the same trees with sparse foliage grouped in concentric clusters, the same clouds like running waves of smoke, which Antonio seems to imitate from Cima; in short, the same way of feeling and of rendering nature.

Now, therefore, we can settle the identity of the author of the three signed pictures with the painter Antonio Solario, called Lo Zingaro, who, according to D'Engenio, Celano, Moschini, etc., painted the frescoes of SS. Severino e Sosio. And therefore, declining, until we have proof to the contrary, to put faith in the fancies of De Dominici, repeated by subsequent writers; discarding all the legendary authorship ascribed to Lo Zingaro of numerous Neapolitan pictures[7]; strongly doubting the tradition of his having painted at Montecassino, we may, in my opinion, conclusively advance the following points:

Antonio da Solario, whose relationship, whatever it was, to Andrea is unknown, was in all probability by origin a native of Solario,[8] and received his artistic education at Venice, studying the works of the brothers Bellini, of the Vivarini and the other masters who flourished in Venice during the two last decades of the fifteenth century. The picture now published belongs to this period, and was perhaps painted there. It was probably followed shortly afterwards by the series of frescoes of SS. Severino e Sosio, which were executed by the master with some assistants in the last years of the century.

It would seem that he had worked in the Marches[9] in the first years of the following century, between 1502-3, and that he must have abandoned them very soon (a reason of his 'Gypsy' laurels!)

[6] It may not be impossible to identify him by means of the crest on the ring which he wears on the index finger of his left hand. The crest shows a shield with three white horizontal bars diminishing on a black ground. The shield is surmounted by a coronet of small white heads on a dark brown ground.

[7] The ancona of the church of S. Pietro ad Aram (now in the National Gallery at Naples), which had been attributed to him unanimously by the historians, is, as Prince Filangieri has shown ('Archivio storico per le provincie napoletane,' IX, p. 91), the work of the Bolognese, Antonio Rimpacta.

[8] The hypothesis recently put forward ('Rivista abruzzese,' XXI, p. 639) that he was born at Ripateatina in the Abruzzi is entirely to be rejected.

[9] From a document published by C. Grigioni in the 'Rassegna Bibl. dell'arte ital.' (IX, 6-8, p. 115); see also the same writer in 'Arte e Storia,' XXV, 23-24, p. 177) it appears that on the 21st April, 1502, a 'Magister Antonius Joannis Pieri de Soleriis de Venetiis habitator Firmi' received a commission to finish a large polyptych for the church of S. Francesco at Osimo, which had been begun by Vittorio Crivelli, and had remained incomplete on his death. This work has been lost. However, there is preserved in the Leopardi Chapel in the church of S. Francesco an ancona which, according to a document of the 4th January, 1503 (cf. Anselmi in 'Arte e Storia,' XII, 24, p. 186), would have been commissioned to the same Maestro Antonio di Giovanni di Pietro Veneto. On the other hand, three years afterwards a payment is made for the same picture to a Maestro Giuliano di Luca (Giuliano Presutti ?), and therefore we do not know what part the first-named painter had in the picture, if indeed he ever had any that was worth consideration. Is this Magister Antonio our Solario? I think we can certainly affirm it. The unusual *de Soleriis* leaves the matter a little doubtful, but is it not probable that the *de Solario* took that shape under the pen of the notary of Fermo by analogy with the usual plural *de Venetiis* which came afterwards? However, that Antonio had been a pupil of Vittorio Crivelli, and that, in the works which have come down to us, elements of the style of the Marches survive, cannot possibly be maintained.

I think that inquiries made in the Marches churches, especially in Fermo and the neighbourhood, will bring to light other works of our Solario.

to go once more into Northern Italy. He must, in fact, have seen the *St. John the Baptist* painted by Andrea in 1507, shortly before his departure for Normandy, in order to represent the same subject in a very similar style only one year later. Perhaps the works of his contemporary, who at this time was in the first maturity of his talent and his fame, made Antonio anxious to rival him, and evident traces of this effort appear in the Wertheimer *Madonna*, in which, in spite of the cartellino, there is a wish to acknowledge a work of Andrea. This is, to my thinking, the last of the pictures of Antonio which have come down to us, and was executed when his technique was more advanced and freer, his sentiment more refined and softened. But in this picture, as in all the others, he remains purely Venetian, as in his signatures he proudly proclaims himself.

SOME ENGLISH PORTRAITS BY CARL VOGEL VON VOGELSTEIN

BY DR. HANS W. SINGER

CONSIDERING the interest that faithful portraits must have for everybody who cares for history and for anthropology, it seems strange to find so little use made of the treasures of this kind which we actually possess. How wonderful is the material for illustration which Van Dyck's so-called 'Iconography' offers to anyone writing about the Thirty Years' War! Yet I do not know of any author, writing upon the period, who has levied any contributions therefrom, let alone exhausted the opportunity which lay before him. The other day I proposed to an editor of a well-known series of popular art monographs one on the portrait engravers of Louis XIV's age. I consider his reply nothing short of stupefying. He said he thanked me for my suggestion, but felt that in a popular series like his there was a chance only for books about artists in whom the public is interested from having heard about them. 'Now, I must confess, far from knowing these Nanteuil, Masson, Edelinck, Drevet, Poilly, van Schuppen, Daullé, Mellan, Morin whom you mention, I have not even *ever heard of them*, and I don't think I'm exactly what one would call an outright tyro in matters pertaining to art.'

Doubtless he is not, since he has successfully brought down his series of monographs to the eightieth volume by this time! And yet this editor had never even heard of such a man as Nanteuil or Edelinck, let alone being cognizant of the almost boundless wealth of aesthetical enjoyment and biographical interest which the many prolific artists of this school have provided for those who would partake of it.

The collection to which these lines would draw attention cannot quite compete with the two mentioned for value and interest. Being the work of one man, virtually, it is not as comprehensive as the product of a whole school; and, again, respectable artist that he was, that one man was not a genius of the first rank like Van Dyck.

Carl Christian Vogel the painter, born on the 26th of June, 1788, at Wildenfels in Saxony, was the son of the artist who painted that delightful, popular picture of the two little boys with a picture book, now No. 2189 in the Dresden Gallery. This collection possesses half a dozen portraits by Carl Christian himself, some small heads, under life-size, among them. Works like these were passed by unheeded until a couple of years ago. The late Centenary Exhibition of German Art at Berlin, however, has taught us to value them again. The straightforwardness and lack of affectation or strained sentiment apparent in portraits of this kind are worthy of praise and pleasing. For they obtained at a time when art in general, owing to unpropitious circumstances, was not exactly distinguished by these characteristics, but aimed rather at too high a mark and grew bombastic in consequence.

Of Carl Christian Vogel may be said what applied in a measure to Sir Thomas Lawrence. His youthful successes as a portrait painter thrust him into the midst of a busy practice, which precluded the possibility of a steady and extended training in his profession. It was not until the year 1813 that he managed to get to Rome, at that time the Mecca of German art students, and found at length leisure for the pursuit of his art, without a view to earning money.

He succeeded in time in entering the ranks of the 'historical painters,' which was the height of ambition of painters in his day, and also perfected his special branch of portrait painting to a notable degree. There are altarpieces by him in the royal chapel at Pillnitz, in the cathedral at Naumburg and several other churches. In 1820 he was appointed professor at the Dresden Academy of Art. After his second visit to Italy in 1842, he devoted himself especially to painting and illustrating subjects from Dante.

It does not appear, exactly, what led him to begin a collection of portrait-drawings of famous

men, upon which he was engaged for about forty years of his life. He commenced as early as 1811, when he was at St. Petersburg. While at Dresden it seems as if he must have visited every stranger of any reputation at all, as soon as he heard of his arrival, requesting him or her to give him a sitting. Large additions to his collection were made at London and especially at Rome during his second stay there. He finally bought or begged for portrait-drawings by other artists in cases where he was not able to reach the sitter himself.

This collection was sold by him, in several sections, to the Royal Print Room at Dresden, where it is to be found to this day of course, with a few additions, made after Vogel's death. How famous it once was and in what estimation the acquisition was held transpires from the fact that besides receiving the not inconsiderable sum of 600 *thalers*, the artist was knighted (at his own proposal) in order to cancel an obligation which money alone was supposed insufficient to meet—the simple Carl Vogel becoming Vogel von Vogelstein.

Covering so long a period of life these drawings —there are 783 in all, including those not by Vogel's own pencil—vary of course greatly in value and quality. For one thing, some are painstakingly finished in consequence of his being granted a number of sittings—others are mere sketches of persons who had perhaps only half an hour or an hour to spare. The majority of the early sheets are pencil drawings, and in their rigour begin to appeal to us again now, whereas the past generation had a tendency to decry them as stiff and unrelentingly conscientious. In later years crayons, crayon and sanguine, with occasional use of the stump and of flat washes, prevailed.

As far as one can judge by the help of comparison with other portraits, these drawings must have been very 'like.' It is clear that *this* was the principal aim of the artist, and that he did not value his work for its style, but for its subject, did not in fact think of himself while working so much as of his sitter. Thus, despite of an occasional real gem, where a few slight touches of colour make up a harmony, or the draughtsmanship commands a charm of contour or modelling, the iconographical value of the collection is its strong point. Vogel added to this value by getting most of his sitters to sign their names on the sheet, and add a few dates or a motto. It has thus also become an important autograph collection.

In looking over the portraits I found nearly fifty drawings of English and American men and women. As this was before the days of photography, probably these are the only portraits in existence of some of these sitters, and I therefore subjoin a list. The reproductions will give a fair idea of the quality of these drawings.[1]

Queen Victoria.
— Audubon, animal painter, son of John James A.
H. A. Barlow, M.D., author in London.
James Barry, the painter (drawn by Peschel).
Henry Peyronnet Briggs, painter in London.
Isambard Brunel, engineer in London.
William Bull, author in Baltimore.
Sir Augustus Wall Callcott, the landscape painter.
Dr. M. Castle, phrenologist.
R. Cobden, free trader (drawn by L. Saulini).
Charles Robert Cockerell, architect in London.
G. Darly, Irish scientist.
George Dawe, the Anglo-Russian painter.
William Dyce, the painter.
Sir Charles Lock Eastlake, P.R.A.
Richard Evans, painter in London.
Edward Falkener, architect in London.
Edward Finden, the engraver.
John Flaxman, the sculptor (drawn by Richter after Caputi).
John Gibson, the sculptor.
Francis Grant (?), the portrait painter (drawn by himself).
Samuel C. Hall, editor of the 'Art Journal.'
Anna M. Hall, *née* Fielding, author of 'The Buccaneer, children's books, etc., wife of S. C. H.
Sir George Hayter, painter (drawn by himself).
Arthur Hughes, painter to H.M. the Queen.
Anna Jameson, writer on art.
Washington Irving, the American author.
Edwin Landseer, the animal painter.
— Martin, painter of architectural subjects.
Conrad Martin Metz, engraver.
Robert Ralph Noel, phrenologist.
Amelia Opie, *née* Alderson, author (drawn by H. Peyronnet Briggs).
Albert Henry Payne, English publisher settled in Leipzig.
Fred. W. Philips, American painter.
Henry Wm. Pickersgill, portrait painter.
Hiram Powers, the American sculptor.
Louisa, Mary Ann and Eliza Sharpe, sisters, painters (miniatures by Eliza Sharpe).
Sir Martin Archer Shee, P.R.A.
Mary Somerville, *née* Fairfax, painter (Mrs. Craig: drawn by A. Kestner).
Thomas and Rosalia Kemble Sully, painters (she a native of Philadelphia, Penna.).
James R. Swinton, portrait painter.
George Augustus Wallis, painter.
Richard Westmacott, painter.
David Wilkie, the painter.
Edwin Williams, painter.
Alban and William Samuel Woodburn, fine art dealers in London.
William Wyon, chief engraver to the Royal Mint.

In the last portfolio, the contents of which are not indexed, there is a drawing of a gentleman born 1807 in Woodlands, Galloway, Scotland, and still residing there when this portrait was taken, whose very illegible signature seems to me to read Wm. L. Graham.

[1] The Gibson and Jameson drawings are simple crayon sketches. For Irving the artist seems to have combined crayon with soft pencil, using the stump also. Dyce was done with crayon and stump, Shee apparently with a very soft black lead pencil. The Queen Victoria is a very delicate and refined drawing, to which a black-and-white half-tone block cannot do justice. Pencil, crayon, stumping, Indian ink are combined, with touches of sanguine on cheeks and lips. There is, perhaps, slightly too much finish in this work, which lacks vigour to the same degree that portrait-lithographs in the forties and fifties of the last century do.

THE ABBEY OF S. BERTIN, BY R. P. BONINGTON

THE picture by Bonington which we are permitted to reproduce has been recently acquired by the Corporation of Nottingham for their Art Gallery. It will be familiar to many readers of THE BURLINGTON MAGAZINE from the fact that it formed one of the attractions of Messrs. Shepherd's exhibition in King Street, together with a fine early landscape by Crome which, we believe, has been purchased for the National Gallery of Scotland, and the copy by Gainsborough of Van Dyck's equestrian portrait of Charles I, which we described and reproduced in May.

Bonington shares with Constable the credit of starting the revolution in French landscape-painting, which resulted in the rise of the so-called Barbizon school. His handsome person, the praises of his friend Delacroix, the uniform brilliancy of his work, and his early death, all combine to keep his memory green. In the picture which we reproduce his art is seen in perfect maturity. In its earlier stages it is no less accomplished, but the accomplishment both in figure and landscape has the immediate effectiveness, the dramatic cleverness, of such painters as Isabey, although from the first the execution is infinitely more sure and dexterous than was the Frenchman's. In such paintings as the view of the Piazzetta in the Tate Gallery we find the same accomplishment employed in realizing a wholly different ideal. Here Bonington's aim is precise and literal to excess. Every part of the picture is treated with the utmost definition, and with the keenest possible eye for the cool, pale tonality of nature, but the result, for all its sincerity, is hard and cold.

In the Nottingham example Bonington has got rid of the theatricality of his former method, but has retained the compositional science underlying it, just as he has got rid of the hardness of the Venetian picture, while retaining its truth of tone and detail. The formal lines of the architecture are so deftly planned and so subtly foiled and blended with the tones of the sky and the ground that we never feel for a moment that in less competent hands they would be stiff. The pale grayish blue of the sky consorts perfectly both with the crumbling sunlit walls and the pale shadows, made more luminous by contrast with the grass and trees below, while the brushwork shows everywhere that certainty, force, and delicate precision which make the masterpieces of Canaletto a source of endless delight to the painter. What is most wonderful, however, about the picture is the almost ascetic restraint which it displays, and to which it owes its perfection of tone. Turner might have seen the subject thus, but in no period of his career could he have kept himself so well in hand, have refrained from infusing some hint of the glow of sunset with the light which plays upon the tall columns and spandrels, some touch of gold with the pale sky, some ruddy tint of autumn with the grass and trees. The thing might thus have acquired a more Venetian richness and fullness of effect, but it would inevitably have lost the freshness which is its distinctive charm, and in virtue of which Bonington maintains his claim to be counted among the pioneers of modern painting. Too often, even in his fine coast scenes, this freshness is attained at the cost of the graver constructive side of pictorial art, but in such rare works as this he shows himself the peer of Turner and Constable. Neither the science of the one nor the sincerity of the other is lacking here, and before this austere masterpiece we are compelled to realize that the world lost by Bonington's death a much greater master than his other compositions, supremely brilliant as they are, would lead us to suspect.

HEAD OF THE HORSE WHOSE RIDER HAS OVERTHROWN HELIODORUS A FRAGMENT OF A CARTOON BY RAPHAEL

THE fresco of the Heliodorus marks a critical point in Raphael's career. The subject was dictated by the political success of his patron, Julius II, who had just secured the retirement of the French troops from Italy, but the treatment was influenced by an event which in the lapse of time has assumed far greater importance—the unveiling of the Sistine ceiling in the year 1511. That event revealed a pictorial conception of the human figure such as the world had never seen before, and Raphael at once set himself to blend with his own steadily advancing art all that he could gather from the genius of his great rival. The result is not a complete success, for the fresco as a whole is somewhat gloomy and turbulent, while the execution, being largely the work of pupils and assistants, is coarse and heavy. The bye-products of Raphael's effort are, on the other hand, among his most splendid achievements.

The University Galleries at Oxford among their many treasures possess a sheet of studies of kneeling women of supreme power and beauty, which are to be included, I believe, in the next part of Mr. Colvin's great work. Nowhere does Raphael reveal a more perfect combination of life, power and beauty. Never did the stimulus of rivalry with Michelangelo move him more happily.

The drawings might have been termed unsurpassable, had not Raphael almost surpassed them in the fragment of the actual cartoon, contained in the same collection, which has been reproduced in slightly reduced facsimile as a special plate for subscribers to THE BURLINGTON MAGAZINE.

That the drawing is a fragment of the actual cartoon can hardly be doubted. Not only is it pricked for transfer to the wall, but by the kindness



THE ABBEY OF S. BERTIN. BY R. P. BONINGTON
IN THE NOTTINGHAM ART GALLERY



FRAGMENT OF A CARTOON BY RAPHAEL
IN THE UNIVERSITY GALLERIES, OXFORD



THE REVENGE OF TOMYRIS. FIFTEENTH CENTURY COPY OF A COMPOSITION ATTRIBUTED TO THE MASTER OF FLÉMALLE. IN THE ROYAL GALLERY, BERLIN



THE REVENGE OF TOMYRIS. LATE SIXTEENTH CENTURY COPY OF THE SAME COMPOSITION. IN THE ACADEMY OF FINE ARTS, VIENNA

of Mr. J. Marshall of Lewes we have been furnished with a tracing of the fresco, and the tracing fits the Oxford fragment exactly. As Sir Charles Robinson points out in his 'Critical Account of the Drawings by Michel Angelo and Raffaello in the University Galleries, Oxford' (p. 220, No. 86), 'Vasari in his life of Raphael mentions that fragments of the Heliodorus Cartoon were then preserved in the house of Francesco Massini at Cesena. In all probability this was one of them. Ottley purchased it from the Albani Palace in Rome in 1801 for £40; he alludes to it in the following terms in his Italian School of Design.

'"The head of the horse which was formerly preserved in the Albani Palace at Rome is of such marvellous perfection that it can only be compared to the finest remains of Ancient Greek Art."'

His praise is not excessive. We must indeed go to the marble steeds of the Parthenon to find a similar balance of strength with vital beauty. The fact is the more curious because as a rule Raphael seems to have had no eye for the points of a horse, and was apt to paint horses with hardly more sense of their peculiar character than was displayed by Paolo Uccello. In this instance, however, he was more fortunate. It is evident that his mind reverted to Leonardo's cartoon of the *Battle of Anghiari*, which he had studied as a boy in Florence, and reverted so enthusiastically that much of the fury and spirit of Leonardo has survived in his work. The glaring eye and tossing mane are eloquent of Leonardo, and from this fragment we may reconstruct in our imagination the spirit of Leonardo's epoch-making cartoon and of the projected Sforza statue more vividly than from any work by his own hand that has come down to us.

No other drawings for the remaining frescoes in the Chamber of the Heliodorus are known, so that this fragment of an actual cartoon is doubly precious, for rarity as well as for beauty. When, too, we compare it with the coarse, clumsy hobby-horse in the fresco, we can estimate what the world has lost in losing the rest of Raphael's studies for this room. It may be added that the drawing is executed in charcoal and black chalk on brown paper, that the blacks have apparently been fixed by some kind of varnish that has darkened the ground, that it measures 27 in. by 21 in., and that it passed from the Ottley collection to that of Sir Thomas Lawrence, from which it was acquired for Oxford in 1845 together with the other drawings of Michelangelo and Raphael which are the pride of the University Galleries. C. J. HOLMES.

THE REVENGE OF TOMYRIS

(A COMPOSITION AFTER THE MASTER OF FLÉMALLE)

IN the nineteenth volume of the 'Jahrbuch' Dr. von Tschudi published, in an article on the master of Flémalle, a picture given by an English connoisseur to the Royal Gallery at Berlin, representing the revenge of Tomyris, queen of the Massagetes, who killed Cyrus. The subject belongs to the typological cycle of the 'Speculum humanae salvationis.' It probably served as one of the representations of acts of justice, as they are to be found in town halls.

Von Tschudi claims the composition for the master of Flémalle, pointing out that the manner of treating receding planes is analogous to pictures claimed by himself and others for this anonymous follower of Jan van Eyck—for instance, to the *Marriage of the Virgin*, a diptych in the Prado Museum (published in THE BURLINGTON MAGAZINE, 1903, Vol. I, p. 207) that has been ascribed already to some Hispano-Flemish painter of the late fifteenth century (Weale) as well as to a pupil of Ouwater (Bode), and which at any rate does not offer sufficient reasons either in its forms and types or in technical respects to bring it in any direct connexion with the master of Flémalle.

Other analogies in details which Von Tschudi enumerates as being striking arguments for the authorship of this painter (such as the numerous oriental head coverings, the rich golden ornaments on the garments, the decorative stripes covered with meaningless fantastic ciphers and letters of Greek and Hebrew character) seem characteristic not so much of a single painter, but rather of the whole period. They are not at all uncommon, and are often to be found in various pictures of the time.

A picture lately purchased by the Academy of Fine Arts in Vienna shows the same composition and gives an interesting specimen of late sixteenth century copying. Dr. Voll of Munich has given in his recently published 'Vergleichende Gemälde Studien' a fine example of the correct method of comparing these copies with their originals, and of tracing in them the characteristics and features of a later style, from whose domination the copyist is not able to free himself. Apart from the merely formal difference of which he will in general be conscious, so that while he thinks he has produced an exact copy the real effect will be entirely different (cf. Rubens's copy of Titian's *Lavinia* in the Viennese Gallery), the copyist will nearly always give way to the seduction of changing those parts of the old—though much admired—work which seem insupportable to his advanced taste, trained and developed by the artistic style of later generations.

In the present case the most striking change in this respect consists of the addition of a new figure to the old composition that has come down to us, as we may with some reason suppose, in a truthful and exact form. The intention, which is documented by that addition, reveals itself easily by its effect. To the taste of an artist of the late sixteenth century, who was

thoroughly acquainted with Italian art and all its subtle compositional principles, the loose composition shown in the Berlin picture—lacking all concentration and emphasizing all the figures almost in an equal manner by bestowing on them equally a rich and detailed execution—was unbearable. Therefore he tried with all the means at his disposal to make it more compact.

The first object he achieved by adding a sixth figure connecting the lady carrying a little dog with the female servant holding the vase, and filling with a pointing hand the gap that existed in the old composition between Tomyris and the servant. By this arrangement the composition obtains a character of continuity and closeness which the copyist missed in the old picture. This is very loose in arrangement, especially on the right hand side, whereas the queen with the two men already forms in the copy a fairly compact group.

The same outstretched hand brings into the picture a trait absolutely characteristic of the tendency of the author of this work. By this means he causes the queen to be clearly pointed out as the principal and central figure, the bearer of the chief *rôle* in the dramatic action. This effect is further augmented by the coloristic trick of bestowing on the central figure an arrangement of very light and fresh colours—red and green—on which the daylight shines brightly, detaching the figure and emphasizing in this way, too, her existence, while a contrast to the light vase is formed by the black cloak. A comparison with the queen's dark figure in the Berlin picture shows the difference of style, and the greater recession attained by this emphasis.

The secondary figures are treated in brownish tones and are chiefly in half light. All of them, but especially the executioner, who in the old picture by his pompous attire and by the extraordinary expression of his fat face claims more interest than was desirable for the total effect, are deprived of their rich apparel and dressed in a simpler way. The turban of the bearded man behind the group, which even now shines out too strongly from the background, alone reminds us of the former richness. The expression of both these figures has lost its remarkable sternness, and has become rather empty and commonplace. The frowning executioner, now less broad and monumental, is represented with a hat and bearded; the string of pearls he wears round his neck and falling down his breast seems to have been misunderstood, and is represented here as belonging to the sword.

The change of the greatest importance is in the recession of the planes. The Berlin picture introduces a gallery formed by slender gothic columns with representations of biblical scenes on the capitals, as they are commonly shown in Netherlandish quattrocento pictures. They separate the actors from a hall in the background with coloured windows—a spacial disposition of ancient and relatively primitive character which occurs in the pictures of Jan van Eyck and his successors. The fixed height of the columns also effects a limitation of the space at the top, the figures being enclosed as in a cell, recalling the treatment found in mediaeval art. In the Viennese picture this arrangement is replaced by typical Italian Renaissance architecture, as it is to be seen in sixteenth century Venetian pictures. The effect of this is double. We get deeper recession of the planes, according to the sixteenth century style; and secondly, the sharp boundary at the top is replaced by unlimited space. The way the pillars are cut off at the top of the picture is of itself a sufficient argument to prove the late date of this work; it causes the imagination of the observer to build up an architecture more proportionate to the figures than in the Berlin picture.

A number of other differences seem to have been caused by less urgent necessities than those imposed by the different stylistic feeling. The body of Cyrus is not dressed in rich royal apparel, but in a bluish shining steel armour, and the head is not crowned. It might be suggested that such an archaism as that of dressing a king, even when a prisoner, with sceptre and crown, seemed unnatural to the copyist, a child of a more rationalistic epoch, as also did the archaic dress of the queen with its letter-covered stripes. To explain his uncommon subject the copyist wrote a verse on the base of the pillar,

'Sanguinem ferox sitisti Cyre,
Sanguinem bibe.'

Altogether every brush-stroke proves the origin of this picture. Note the antique Roman cloak of the executioner covering his left shoulder, as well as the lower arm of the queen coming out of the parted sleeve and calling to mind similar Venetian motives.

The two figures on the right speak a language of their own. Apart from the style of their costume, their facial types and their portrait-like way of looking out of the picture—the woman with the dog being especially different from the same figure in the Berlin picture—they remind us of special sixteenth century Flemish types, as we know them from portraits by Pourbus or some other pupil of Floris.

It may be that special connoisseurs of the art of this period will be able to find a definite attribution for this not uninteresting copy.

GEORGE SOBOTKA.

A NOTE ON C. N. COCHIN'S SECOND REVISION OF ABRAHAM BOSSE'S 'TRAICTÉ DES MANIERÈS DE GRAVER'

BOSSE'S treatise, one of the earliest books on the practice of engraving, was published in 1645. In 1701 it was reissued, with the addition of a new manner of biting etchings used by Sebastien Le

Clerc, which is the earliest indication known of the use of the present method of the bath. The work was again revised and issued with considerable additions by C. N. Cochin the younger, under the title 'De la manière de graver à l'eau-forte et au burin et de la gravure en manière noire. Avec la façon de construire les presses modernes, et d'imprimer en taille-douce. Par Abrahan Bosse, Graveur du Roi. Nouvelle édition. Revue corrigée et augmentée du double, et enrichie de dix-neuf planches en taille-douce. A Paris . . . chez Charles Antoine Jombert. . . . MDCCXLV.' A second issue of Cochin's revision, with further additions, appeared, according to the title-page in all the copies and all the biographies I have been able to consult, in 1758. The title differs from that of 1745 as follows: 'Nouvelle édition, augmentée de l'impression qui imite les tableaux, de la gravure en manière de crayon, et de celle qui imite le lavis. Enrichie de vignettes et de vingt-une planches en taille-douce.'

'MDCCLVIII' appears on the title-page, and 1758 in Arabic numerals in the 'Approbation' of the new edition at the end (after p. 205). That a date so clearly given in Arabic and Roman numerals should be in error is curious; but, if correct, it would lead to the startling admission that Le Prince introduced aquatint ten years before the accepted date.

Cochin's position as secretary of the French Royal Academy lends great weight to his authority in the history of this period of experiments in new manners of engraving, and a fundamental inaccuracy of this sort might at any time mislead the unwary student. The following are the chief points which prove that some rectification is needed:—

(i) P. 133.—Footnote states that the article on the crayon manner was extracted from the 'Recueil des Planches sur les Sciences et les Arts, 4^{me} livraison, article gravure.' This 'Recueil' is a part of the great 'Encyclopédie' of Diderot and D'Alembert, which started in the year 1751. Vol. VII, with the article on 'Gravure,' is dated 1757, but the corresponding part of the 'Recueil des Planches' did not appear till 1767.

(ii) P. 140.—Note on the introduction of crayon engraving. After remarking that the Academy's certificate and a royal pension seemed to claim the invention of the crayon manner for J. C. François, the editor proceeds to speak of Demarteau and Bonnet, referring to the success recently achieved by the latter in a new method of imitating pastel. Now, François had received the certificate in question in 1757 and the king's pension in the following year; but it is very improbable that Bonnet had developed his pastel method at that date. Basan ('Dictionnaire,' second edition, 1789) gives 1735 as the date of Bonnet's birth, but, according to the best authority (Chavignerie and Auvray, 1882), it did not occur till 1743. In either case 1758 would seem too early for the position which is accorded him.

(iii) P. 141. Reference to twenty-nine prints exhibited by Le Prince at the Academy, executed in a special method of his own which he still kept secret. These twenty-nine plates were exhibited in the Salon of 1769 (see J. J. Guiffrey, 'Collection des livrets des Anciennes Expositions, 1769,' Paris, Feb., 1870), and the earliest date on any aquatint plate by Le Prince is 1768.

(iv) P. 145.—Allusion to a frontispiece by Bonnet to a new edition of 'Recueil de têtes de caractères gravées d'après Leonardo de Vinci' (with etchings by Caylus) as 'just published by Jombert.' This edition belongs to the year 1767. (It has a side interest in showing Bonnet producing something very like aquatint a year before Le Prince's first authenticated attempt.)

From (iii) it follows that the text cannot have been written before 1769, and from (iv) that it cannot be long subsequent to this date. The only positive evidence of the actual date is found on p. 143, in the reference to 'Arthur Po[u]nd, publishing in London, about 40 years ago, a set of chiaroscuri. . . .' This seems to allude to the series of 1734–35, which would fix the edition roughly about 1774. The Roman MDCCLVIII might conceivably be an error for MDCCLXXIII, but, unless the printer merely repeated this original error in the Arabic numerals of the 'Approbation,' the explanation is quite unsatisfactory. I see no reason whatever to think that any parts of the book are later additions, and I am of necessity driven to regard the whole as being published in any case within a few years after 1769. Perhaps some bibliographer may find the real clue.

A. M. HIND.

LETTERS TO THE EDITOR

EGYPT AND THE CERAMIC ART OF THE NEARER EAST

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—In the course of Dr. Butler's learned review of the evidence in favour of the Egyptian, as against the Persian or Syrian, origin of the use of lustre and wall tiles, entitled 'Egypt and the Ceramic Art of the Nearer East,' published in THE BURLINGTON MAGAZINE for July, he says (p. 224) that if the statements of the Persian, Nâsir-i-Khusrau (A.D. 1047), be not rejected, 'then it follows that the art of painting in lustre had its origin in Egypt, and not in Persia, and that, at whatever period it began, *it had reached to great perfection before the middle of the eleventh century, but had not then spread northward to Syria or westward to Kairuan, to which Nâsir-i-Khusrau's*

travels extended'; and as regards tile-work, Dr. Butler contends that from Egypt it 'spread outwards through Syria,' the earliest extant example he cites being that in the Dome of the Rock, 1027.

May I be allowed to point out that there appears to be evidence of much earlier date to connect both lustre and tile-work with Mesopotamia, if not Syria proper? This evidence, if the literary sources upon which it is based stand the test of investigation, will prove that, so far from the passage I have italicized above being a statement of fact, the lustre technique of Nearer Asia, applied to tiles, travelled the length of the Mediterranean, and precisely to Kairuan, in the ninth century.

The evidence in question has been available since 1899 in Monsieur H. Saladin's 'Les Monuments Historiques de la Tunisie; La Mosquée de Sidi-Okba à Kairouan' (pp. 16, 64, 97), and it amounts to this: that when Ibrahim el Aghlab enlarged the great mosque at Kairuan, in A.D. 894, he ornamented the wall above the mihrab with tiles, enamelled and painted with designs in lustre pigment, some of which were procured from Bagdad and some made on the spot by a Bagdad potter.

The native historians who are the sources of the tradition are given in Monsieur Saladin's monograph, with drawings of the tiles, which are also reproduced in the just-published 'Manuel d'Art Musulman,' Vol. II (p. 256), by Monsieur Gaston Migeon.

Yours truly,

A. Van de Put.

To the Editor of The Burlington Magazine.

Sir,—Mr. Van de Put's letter unfortunately finds me away from home and from books, so that I cannot possibly verify or criticize the very remarkable statement which he makes on the authority of M. Saladin. But I hope to look into the matter in time to send a note, with your permission, for the October number.

A. J. Butler.

AN EARLY FLEMISH PORTRAIT IN THE NATIONAL GALLERY

To the Editor of The Burlington Magazine.

Sir,—Has it occurred to any one that No. 943, *Portrait of a Man*, in the Early Flemish Room of the National Gallery, might possibly be by the hand that executed the little *Madonna and Child*, hanging close to it, and which is lent by Mr. Salting, and attributed to Dierick Bouts? In each picture there is an open window, through which a landscape is seen; these landscapes are strikingly similar both in treatment and colour. The trees have a thick impasto, with high lights. In each picture the distance is represented by the same unnatural blue. The wooden shutters betray the same hand in the way in which the rusty streaks under the nails are indicated. (It is difficult to see these in the photograph of the *Madonna*. The wood itself is also painted in a precisely similar way. Moreover, the painting of the figures in each panel is alike, and this is especially noticeable in the treatment of the hair and dresses. The character of the eyes of the man is to me quite similar to that of the infant Christ. It may be said that the hands are not at all alike, but this difficulty is easily overcome when we realize that whilst one picture is a portrait, the other emanated entirely from the artist's imagination; this fact would account for the superiority of the painting of the hands in the portrait of the man. Another point of interest is the date of the portrait ('1462'); for when we examine it we find that the first three figures are given in 'intaglio' and the last in 'cameo.' This peculiarity tends to prove that the artist was no common craftsman, but a man of imagination and even genius. Taking into consideration all these similarities, is it not probable that this exquisite little portrait was painted by the author of the *Madonna*—that is to say, by Dierick Bouts? I remain, Your obedient servant,

Gerald Parker Smith.

ART BOOKS OF THE MONTH

The Discoveries in Crete and their Bearing on the History of Ancient Civilisation. By Ronald M. Burrows, Professor of Greek in the University College, Cardiff. London: John Murray. 1907. 5s. net.

Antiquités Crétoises, première série. Cinquante planches par G. Maraghiannis. Texte de L. Pernier et G. Karo. Vienna: Phototypie Victor Angerer. 1907. £1 4s. net.

The author of 'The Discoveries in Crete' is an accomplished classical scholar who has left the fenced and orderly fields of his daily labours and gone a-hunting in the haunted forest behind them. As a result of his wanderings he has produced a pleasantly written guide for others who would find their way about these pathless wilds. Whether ten years hence any one will find it easy or advantageous to follow him is open to question. New evidence springs up year by year and hides the old. The landmarks in prehistoric archaeology are moved as the results of each season's work alter the explorers' views about periods and relations. The author flattered himself that his book would appear 'during a partial lull of excavation.' It is true that the British School has moved to Sparta, and that the German eagle, after hovering a while over Crete, has swooped on a site in the Western Peloponnese in quest of the Palace of Nestor. But

Italians and Americans are still on the spot, and at Knossos Mr. Evans has just obtained fresh clues of far-reaching importance. However, the book will always have an interest as a record of what an able historian, who had visited Crete and read almost everything that had been written about recent discoveries, could extract from the welter of facts and theories in 1907. He reproduces all manner of speculations from obscure periodicals and adds a few of his own, seasoning them with shrewd and often humorous criticism. Some of them do not deserve the attention that he bestows; such are the dreams that connect steatite vases made in Crete with bronze urns made in Italy seven hundred years later—on the ground that boxers appear on both—or regard the Minoan population of Crete as invaders from northern Europe because they and the later Goths both had wasp waists.

In dealing with theories Mr. Burrows's learning and common sense generally make him a judicious guide. With the actual documents, the remains of Cretan palaces and cities and the treasures of the museum at Candia, he is not so familiar as with the literature; and want of first-hand knowledge sometimes leads him astray. A case in point is the chamber-tomb at Mulianà in which instances of inhumation and incineration occurred together. It is the leading case for the transition from burial to burning, from bronze to iron: on one side of a chamber-tomb late Mycenaean vases, bronze weapons and fibulae, with unburned bones; on the other Mycenaean vases of slightly later type, one containing ashes, and fragments of an iron sword and knife. Our author speaks of the cinerary urn as 'resembling in design the Early Greek vases found near the Dipylon gate at Athens.' There is no such resemblance. In form and decoration the Mulianà vases represent the later stages of a purely native development. Mr. Burrows has been misled by a remark of the Cretan writer who described the tomb. It is curious, by the way, that he says so little of the services as excavator and organizer of Dr. Joseph Hatzidakes, who for thirty years has smoothed the path of every foreign explorer in turn and administers the somewhat severe law of antiquities with justice and tact.

'Crete was as much part of the East in the Minoan age as Constantinople is to-day.' But she had closer ties with the South than with the East, with Africa than with any part of Asia. The currents flowed northward, not westward; Minoan civilization spread first to Melos and Thera, then to the mainland, but it learned nothing from Cyprus, and taught little to Sicily. Its finer qualities were home-grown. To this day the creative faculty is not uncommon among the Cretans of the hills. The art of improvising in song flourishes there as nowhere else in Greece. Lace and needlework of surpassing delicacy are produced in mud-floored cottages. The peasant who saved the contents of the Mulianà tomb, and gave so clear an account of its arrangement that scholars have agreed to accept his evidence, is by no means the only Cretan whose instinct was to preserve where that of most peasants, even in Greece, is to destroy. The first collection of 'Kamarais pottery' was formed by a shepherd of Ida who dug the sherds out of the floor of the cave and pieced them together on winter nights, rejoicing in their beauty of form and colouring. It was by a mere chance that they were conveyed to Candia, where Mr. Myres saw them and realized their significance.

Mr. Burrows is so much interested in the work of British excavators that he scarcely does justice to that of the Italian mission. Perhaps he found it impossible to discuss the Southern Palaces, Phaistos and Hagia Triada, without plans or views. He ought to provide the plans in his next edition. For the views he can in future refer to 'Antiquités Crétoises,' a volume of photographs of Cretan sites and antiquities which has just been issued by Mr. Maraghiannis, an enterprising photographer of Candia. It omits Knossos, to which the publisher hopes to devote a second volume, but all the other sites, or objects from them, are represented. Here are the courts and stairways of Phaistos, and the *megaron* of Hagia Triada, with the pillar-lamps of carven stone flanking its doorway, jars with bizarre Middle Minoan decoration from the lower strata of these palaces, and painted *larnakes* from Anógia in the same district. Unfortunately the limestone sarcophagus with painted scenes of sacrifice, the most wonderful of all Minoan monuments, is not included. Then come the Dictaean Cave and the peak of Petsofa, both explored by the British School and offering a dramatic contrast: here perilous descents to a torch-lit stalactite grotto, where the god of war was propitiated with gifts of miniature weapons; there pilgrimages to a hill-top shrine of healing, where a clay portrait of the worshipper or a model of his ailing limb was offered to an unknown deity, probably the mountain mother. These sites in Eastern Crete have less architectural splendour than the cities in the centre of the island, but surpass them in romance and variety. What strange possibilities are suggested by that hoard of clay seal-impressions which Mr. Hogarth found at Zakro! Compared with the hundreds of Cretan seal-stones in our museums this series of monstrous and fantastic types is seen to be quite abnormal; they must be evidence of trade between Zakro and some region that has yet to be explored. The book ends with the archaic terra-cotta sculptures from Praisos and other Hellenic monuments. Dr. Karo, one of the few German scholars who have written on the Cretan discoveries after adequate study, has furnished a bibliography, and Dr. Pernier, of the Italian mission, a preface. R. C. B.

THE FRESCOES IN THE CHAPEL AT ETON COLLEGE. Facsimiles of the drawings by R. H. Essex, with explanatory notes by Montague Rhodes James, Litt.D. Provost of King's College, Cambridge. Eton College : Spottiswoode and Co., Ltd. 1907. 7s. 6d.

THE wall spaces above the choir-stalls in Eton College Chapel were decorated with a series of frescoes, which appear, from the College accounts, to have been begun in the year 1479-80 and finished eight years later. The principal artist employed was one William Baker, obviously an Englishman. Here it may be remarked in passing that as a general rule old records concerned with the making of pictures in England prove the artists employed to have been English, whilst when any good English pictures of mediaeval date are found, the superior persons, who give us such positive information from internal evidence alone, usually ascribe them to foreign manufacture.

In the year 1560 the Eton frescoes were whitewashed over, and afterwards, in part, at any rate, covered with panelling. In 1847 this panelling was removed and the frescoes were revealed. Notwithstanding the intervention of Prince Albert, the parts of the frescoes which were not promptly destroyed were covered over again and so remain. Fortunately Mr. R. H. Essex made drawings after the frescoes before their second obscuration, and these drawings have now been reproduced with accompanying notes by the Provost of King's College, Cambridge. The notes are concerned with the subjects of the pictures—illustrations of miracles of the Virgin separated from one another by decorated figures of saints and prophets. A somewhat similar set of illustrations of the Virgin's miracles are still visible in the Lady Chapel at Winchester. They were painted about 1498-1524, or somewhat later than the Eton series ; nevertheless one set throws a good deal of light upon the other. The iconographical value of the publication under review hardly requires to be asserted, but that is a purely archaeological matter and does not concern the readers of this journal. What we are particularly concerned about is the artistic value of the pictures and the place they occupy in the history of art. Unfortunately the reproductions could not be directly made from the paintings, but only from drawings of them done in the year 1847. They are outline drawings, evidently careful work ; but they bear the date of their origin very clearly upon the face of them. They are mediaeval work seen through early Victorian eyes. Hence it is not easy to argue soundly from them as to the quality or style of the pictures themselves. The general design and pose of the figures and draperies may be assumed to be correct. From these broad factors we can conclude that there is little Flemish influence in the work. The draperies are simpler in fall and fold than is usual at the time in the Low Countries. Moreover, the female figures lack the characteristic Flemish pose. The central part of the body is not thrust forward, nor is the upper part of the figure so slight as Flemish painters loved to make it. Figures in violent action are poorly rendered. Those are best which most nearly resemble woodcarvings. In fact, so far as design is concerned, the sculpture tradition is closely followed. The paintings are bas-reliefs and figures in the round, standing in niches, represented on the flat. The style descends by an apparently unbroken tradition from the fourteenth century, and may quite well have been characteristic of the local schools. It does not at all resemble that of contemporary miniatures. The good and careful drawing of architectural detail is in marked contrast with the usual slovenly architecture of fifteenth century English miniature paintings. It is evident that William Baker thoroughly understood the structure of the somewhat complicated architectural detail he had to depict. Probably he was accustomed to work under or in conjunction with architects and sculptors. A great deal of woodcarving had to be painted in his days, and no doubt he was familiar with that class of work and had done plenty of it himself. Perhaps he was also experienced in painting panels for the numerous carved screens that were then being made. Such panels, primarily intended to be a cheaper substitute for coloured bas-reliefs, naturally were designed in accordance with the bas-relief tradition. Indeed, if the figures and niches in the Eton frescoes were carved in the round in wood (as might easily be done) and the pictures painted on panels between them, the whole might enter with perfect propriety into the composition of a screen. The lack of affiliation of the artist to Flanders is thus easily explained. We may suspect that he stands somewhat nearer to the French tradition, but confidence on that point could only arise from an inspection of the pictures themselves. Probably he was a purely English craftsman who learnt his art and derived his main traditions from his own country, where schools and painters were far more numerous than most people nowadays suspect.

Dr. James has done a valuable service in giving publicity to these drawings. It may be hoped that before long the remains of the originals will once more see the light. Obviously they are amongst the best fifteenth century English wall paintings surviving, and every scrap of English work of the date is precious, where so little remains and so much has been destroyed.

MARTIN CONWAY.

OLD ENGLISH FURNITURE. By G. Owen Wheeler. L. Upcott Gill. 7s. 6d. net.

THIS is a book which the amateur, who purchases eighteenth century furniture on his own judgment, would do well to buy. The author is evidently a collector of long standing who has

studied the subject from every point of view, and few, if any, can read his book without adding to their knowledge. One of the most useful parts of 'Old English Furniture' is where the author deals with 'fakes,' also giving minute instructions to the tyro whereby genuine old pieces can be told, and inlay read 'like large print.' In these particulars his book seems to me to be better than anything that has gone before it, as he has made a special study of the ordinary 'conversions,' and put them down plainly and clearly.

This is all done in a pleasant, interesting manner, while at times he is not only readable but amusing. For instance : 'Speaking after a banquet at Guildford, a gentleman some years ago stated that the staple trade of that ancient and interesting town was the manufacture of antique furniture.' The illustrations are particularly well chosen, so well indeed as to render any attempt at fault-finding hypercritical. A specially interesting piece is a 'Portuguese' settee on page 199, the difference between its treatment and that of the Chippendale school being lucidly explained in the text. Reasoning from the known to the unknown, I would endorse Mr. Wheeler's views regarding it ; for, at the time when rococo work was most rampant in England, such settees had practically ceased to be made.

As a general rule I can follow Mr. Wheeler, both in ascriptions and dates. I cannot, however, agree with him with regard to the typical ladder back chair. Where there is any internal evidence by which to date them, such as scooped out seats, or the introduction of ornaments like the honeysuckle pattern, I have never been able to place them much before 1780, and to me the 'Chippendale' specimens illustrated have all evidences of later design. Mr. Wheeler has an interesting theory that Sheraton came to London about 1780, or perhaps as early as 1770, but he is careful to throw it out as a suggestion. If either of these dates is even approximately correct, the supposition that Sheraton was influenced by other designers, such as Shearer and Gillow (which, by the way, Mr. Wheeler appears to endorse) must be re-considered. I know nothing in furniture between 1770 and, say, 1785 which leads me to suspect, or even allow, Sheraton influence, and I cannot accept the theory as stated, more particularly as Sheraton's tract on baptism was published at Stockton in 1782. On the other hand it is perfectly possible he came to London shortly after that, and was well known as a designer before Shearer published in 1788.

Mr. Wheeler has made considerable use both of Miss Constance Simon's book and a recent publication of my own, part of which latter appeared in THE BURLINGTON MAGAZINE. He, however, acknowledges this, not only in the preface but continually through the text. It is therefore a great personal satisfaction to me that I can conscientiously end this notice without a single word of really adverse criticism. R. S. C.

RECENT ART PUBLICATIONS*

ART HISTORY

PICA (V.). L'arte giapponese al Museo Chiossone di Genova. (11×8) Bergamo (Istituto d'Arti grafiche). l. 6. 332 illustrations.

SEYMOUR (F.). Siena and her artists. (8×5) London (Unwin), 6s. Illustrated.

LECLERQ (Dom H.). Manuel d'archéologie chrétienne, depuis les origines jusqu' au VIIIe siècle. 2 vols. (10×6) Paris (Letouzey and Ainé), 24 fr. Illustrated.

MANUEL D'ART MUSULMAN—I L'Architecture, par H. Saladin ; II Les arts plastiques et industriels, précédé d'un précis historique des civilisations musulmanes, par G. Migeon. (2×6) Paris (Picard), Vol. I, 15 fr. ; Vol. II, 15 fr. With copious illustrations and bibliographies.

L'ART ANCIEN AU PAYS DE LIÉGE. Album publié sous les patronage du comité exécutif de l'Exposition universelle de Liége, 1905, par G. Terme. (10×7) Liége (Bénard), 30 fr. 200 phototypes.

HANNOVER (E.). Danische Kunst des 19 Jahrhunderts. (11×8) Leipzig (Samann), 4 m. 120 illustrations.

TOPOGRAPHICAL ANTIQUITIES

STEIN (M. A.). Ancient Khotan. Detailed report of archæological explorations in Chinese Turkestan, carried out and described under the orders of H.M. Indian Government. Two vols. (13×10) London (Frowde) ; Oxford (Clarendon Press), 5 guineas. 119 plates.

MARAGHIANNIS (G.). Antiquités crétoises. Première serie : cinquante planches. Texte de L. Pernier et G. Karo. (10×13) Candia (Maraghiannis, éditeur), Vienna (phototypie Angerer), 18s.

FITZPATRICK (S. A. O.). Dublin, a historical and topographical account of the city. Illustrated by W. C. Green. (8×5) London (Methuen's 'Ancient Cities'), 4s. 6d. net.

*Sizes (height×width) in inches.

TOPOGRAPHICAL ANTIQUITIES

BURROWS (R. M.). The discoveries in Crete and their bearing on the history of ancient civilisation. (9×5) London (Murray), 5s. net. 4 plates.

CUMONT (E. and F.). Studia Pontica, II. Voyage d'exploration archéologique dans le Pont et la petite Arménie. (10×7) Brussels (Lamertin), 17 fr. 50. Illustrations and maps.

M'CALL (H. B.). The early history of Bedale in the North Riding of Yorkshire. (11×8) London (Stock), 7s. 6d. net. 7 plates.

RANDOLPH (J. A.). Welsh Abbeys : being short accounts of their abbots, lands, buildings, and churches, and their values at the dissolution. (10×7) Carmarthen (Spurrell), 2s.

CHANCELLOR (E. B.). The history of the Squares of London : topographical and historical. (19×7) London (Kegan Paul), 21s. net. 36 plates.

KLEINCLAUSZ (A.). Dijon et Beaune. (11×8) Paris (Laurens), 4 fr. Illustrated.

FICKER (J.). Denkmäler der Elsassischen Altertums-Sammlung zu Strassburg i Els. Christliche Zeit. (15×12) Strasburg (Beust), 30 m. 52 plates.

EINFELDT (W.). Chronik der Burg Drachenfels. (9×6) Munich (Rensch), 1 m. Illustrated.

SCHWINDRAZHEIM (O.). Unterfranken : eine Streife auf Volkskunst und malerische Winkel in und um Unterfranken. (10×11) Vienna, Leipzig (Gerlach and Wiedling), 50 m. 882 illustrations.

BORGHESE (G.). Novara di Sicilia e le sue opere d'arte (da documenti inediti). (9×6) Messina (Amico), 3 m.

BARGAGLI PETRUCCI (F.). Montepulciano, Chiusi e la Val di Chiana senese. (11×8) Bergamo (Istituto d'Arti grafiche), l. 4. 166 illustrations.

BIOGRAPHICAL WORKS AND MONOGRAPHS

ELLIS (E. J.). The real Blake. A portrait biography. (9×6 London (Chatto & Windus), 12s. Plates.

Recent Art Publications

WILLIAMSON (G. C.). John Downman, A.R.A., his life and works. With a catalogue of his drawings. (11×8) London (Otto, Ltd.). 'Connoisseur' extra number, 68 pp., illustrations, some chromo.

MICHAËLIS (S.). Jens Adolph Jerichau. (9×7) Copenhagen (Hagerup), l. 50. Illustrated publication of the Danish National Art Society.

THOMSON (D. C.). The Brothers Maris (James, Matthew, William). Edited by C. Holme. (12×8) London ('The Studio' summer number), 5s. net. 73 plates.

COTARELO Y MORI (E.). Los grandes calígrafos españoles, I. Los Morantes. (7×5) Madrid ('Revista de Archivos'), 2 pesetas. Reprinted from the author's 'Diccionario.'

STADLER (F. J.). Hans Multscher und seine Werkstatt, ihre Stellung in der Geschichte der schwäbischen Kunst. (10×7) Strasburg (Heitz), 14 m. 13 plates.

MARX (R.). Auguste Rodin, céramiste. (13×9) Paris (Société pour la propagation des Livres d'Art), 25 fr. Illustrated.

KUTTER (P.). Joachim von Sandrart als Künstler, nebst Versuch eines Katalogs seiner noch vorhandenen Arbeiten. (10×7) Strasburg (Heitz), 8 m. 7 plates.

ARCHITECTURE

ALTMANN (W.). Die italienischen Rundbauten: eine archäologische Studie. (10×6) Berlin (Weidmann), 3 m. 98 pp., illustrated.

DELBRUECK (R.). Hellenistische Bauten in Latium, I Bauheschreibungen. (13×10) Strasburg (Trübner), 32 m. 108 illustrations.

GURLITT (C.). Die Baukunst Constantinopels. (21×14) Berlin (Wasmuth), 6 fascicles of 25 phototypes, each 30 marks.

SCHMITT (T. I.). Kahrie-Djami: histoire du monastère Khora; architecture de la mosquée; mosaïques des narthex. Vol. I. (12×9) Leipzig (Harrassowitz, for the Russian Archæological Institute, Constantinople), in Russian, with 92 plates. (18×14).

Photographs of palace buildings of Peking, compiled by the Imperial Museum of Tokyo, catalogued from the negatives taken by K. Ogawa, with explanatory notes in English by T. Tomiogi. (15×20) Tokyo (Ogawa). London (Quaritch), 10 gs. net. 172 plates; text also in Chinese and Japanese. 500 copies only.

RIVOIRA (G. T.) Le origini della architettura lombarda e delle sue principali derivazioni nei paesi d'oltr 'Alpe. Vol. II. (13×9) Rome (Loescher), l. 55. 659 illustrations.

SIENA MONUMENTALE. Anno I: fasc. i-ii, La Pieve di S. Quirico in Osenna. Fasc. iii, Raccolta di decorazioni dipinte. (15×11) Siena (supplements to Rassegna d'Arte senese'), l. 6 and l. 3 each. Plates.

DE LA CROIX (Rev. C.). Étude sur l'ancienne eglise de Saint-Philibert de Grand-Lieu (Loire Inférieure), d'après des fouilles, des sondages et des chartes. (10×7) Poitiers (Blais and Roy). 21 plates.

LE PETIT TRIANON: architecture, décoration, ameublement. (18×13) Paris (Calavas), 80 frs. 100 phototypes to be issued in 5 fascicles.

DESHAIRS (L.). Le Château de Maisons (Maisons-Laffite), architecture, sculpture, decoration, 1646-1781. (20×13) Paris (Calavas), pts. 1-3. phototypes.

Le Château de la Malmaison, avec texte historique et descriptif. (15×11) Paris (Foulard), 80 frs. 88 phototype plates; pt. 1 published.

EICHHOLZ (P.). Das älteste deutsche Wohnhaus, ein Steinbau des IX Jahrhunderts. (10×7) Strasburg (Heitz), 4 m, A study of the 'Graue Haus' at Winkel, in the Rheingau; 46 illustrations.

HANSTMANN (B.). Hessische Holzbauten. (11×8) Marburg (Elwert), 10 m. 119 illustrations.

HINDERER (R.). Alte schweizer Bauweise. (13×10) Frankfort (Keller), 20 m. 36 phototypes.

PAINTING

VAN DYKE (J. C.). Studies in Pictures. An introduction to the famous galleries. (8×5) London (Laurie), 6s. net.

DAYOT (A.), La Peinture Anglaise de ses origines à nos jours. (12×9) Paris (Laveur), 50 fr. In parts, publication to be terminated in 1907. Twenty-five heliogravures and 250 illustrations in the text.

About a Picture and Alesso Baldovinetti. By an artist. (8×6) London (privately printed). A pamphlet of 6 pp., concerning the authorship of National Gallery No. 781.

REINACH (S.). Tableaux inédits ou peu connus tirés de collections françaises. (17×13) Paris (Lévy), 50 fr. 56 phototypes.

VOSS (H.). Der Ursprung des Donaustiles. Ein Stück Entwickelungsgeschichte deutscher Malerei. (10×7) Leipzig (Hiersemann). 30 illustrations.

SPRINGER (J.). Sebastian Brants Bildnisse. (10×7) Strasburg (Heitz), 2 m. 50. 5 illustrations.

JAMES (M. R.). The frescoes in the chapel at Eton College: facsimiles of the drawings by R. H. Essex, with explanatory notes. (11×5) Eton College (Spottiswoode), 1s. 6d. 6 plates.

NEUMANN (W.). Beschreibendes Verzeichnis der Gemälde der vereenigten Sammlungen der Stadt Riga. (8×5) Riga (Kunstmuseum), 5 m.

WILLIAMSON (G. C.). Catalogue of the collection of miniatures the property of J. Pierpont Morgan. Vols I and II. (15×10) London (privately printed at the Chiswick Press). Photogravures, many hand-painted.

SCULPTURE

KERMODE (P. M. C.). Manx Crosses; or, the inscribed and sculptured monuments of the Isle of Man from about the end of the fifth to the beginning of the thirteenth century. (12×9) London (Bemrose), 42s. net. Illustrated.

PANICONI (E.). Monumento al Cardinale Guglielmo de Bray nella chiesa di S. Domenico in Orvieto: rilievo e studio di ricostruzione. (18×12) Rome (Tipogr. d'Ara Coeli). 25 drawings reproduced by photo-lithography.

CORRELL (F.). Brunnen aus Tirol, Voralberg und Salzburg. (13×10) Frankfort (Keller), 15 m. 30 phototypes.

ENGRAVING

Holzschnitte des funfzehnten Jahrhunderts in der Kgl. Landesbibliothek zu Stuttgart. (Von W. L. Schreiber), 25 m.—in den Fürstlich Furstenbergischen Sammlungen zu Donaueschingen. (Von W. L. Schreiber), 35 m.—Holzschnitte und Schrotblätter aus der Kgl. und Universitätsbibliothek zu Breslau. (Von W. Molsdorf), 30 m. (15×11) Strasburg (Heitz). Coloured facsimiles.

FRIEDLÄNDER (M. J.). Albrecht Altdorfers Landschafts Radierungen. (15×11) Berlin (Cassirer, for the 'Graphische Geselischaft').

Reproductions of Prints in the British Museum. Third series, Part I. Specimens of etching by German masters, 1475-1575. (20×15) London (British Museum). 29 reproductions.

LOGA (V. von). Goya's seltene Radierungen und Lithographien. (22×15) Berlin (Grote), 50 m. 33 plates, photogravures and phototypes, with preface, etc., loose in portfolio.

ILLUMINATED MSS.

Codici bobbiesi della Biblioteca nazionale universitaria di Torino. Con illustrazioni di C. Cipolla. 2 vols. (19×14) Milan (Hoepli), 200 l. Vol. I of the 'Collezione paleografica bobbiese.' 90 phototypes.

Bibliothèque Nationale. Reproductions des Manuscrits: Livre des Merveilles (2 vols., 265 plates), 30 fr. Heures d'Anne de Bretagne (63 plates), 8 fr. Térence, Comédies (151 plates), 15 fr. (8×6) Paris (Impr. Berthaud).

EISLER (R.). Die illuminierten Handschriften in Kärnten. (14×11) Leipzig (Hiersemann), 50 m. Illustrated.

DRAWINGS

FREY (K.). Die Handzeichnungen des Michelangelo Buonarroti. (14×11). Berlin (Bard), 200 m.; or in 30 fascicles of 10 plates, each 6 m. or 8 fr. Phototypes.

BINYON (L.). Catalogue of drawings by British artists and artists of foreign origin working in Great Britain, preserved in the Department of Prints and Drawings, British Museum. Vol. IV, S-Z. (10×6) London (British Museum).

Le Portrait à la Cour des Valois. Crayons Français du XVI^e^ siècle conservés au Musée Condé à Chantilly. Introduction et notices par E. Moreau-Nélaton. Vol. I. (17×12) Paris (Lafayette), complete in 4 vols., 400 fr. Phototypes.

THE BOOK

BIRT (T.). Die Buchrolle in der Kunst: archäologisch-antiquarische Untersuchungen zum antiken Buchwesen. (10×7) Leipzig (Teubner), 12 m. 190 illustrations.

SCHUBART (W.). Das Buch bei den Griechen und Römern. (8×5) Berlin Museum Handbook, 2 m. 50. 14 illustrations.

Essling (Prince de). Les livres à figures vénitiens de la fin du XVe siècle et du commencement du XVIe. 1 ere partie, tome I. Ouvrages imprimés de 1450 à 1490 et leurs additions successives jusqu' à 1525. (16×12) Paris (Leclerc), Florence (Olschki), 125 fr. 300 copies only. Phototypes, some in colour, and process illustrations.

Briquet (C. M.). Les Filigranes: dictionnaire historique des marques du papier dès leur apparation vers 1222 jusqu' en 1600. 4 vols. (13×10) London (Quaritch), 200 fr. 16,112 facsimiles.

MISCELLANEOUS

Hofmann (J.). Francisco de Goya: Katalog seines graphischen Werkes. (13×10) Vienna (Gesellschaft für vervielfältigende Kunst), 40 m. Eighteen phototypes and facsimiles of watermarks.

Bury (T. T.). Remains of Ecclesiastical Woodwork. (12×10) London (Batsford), 10s. 6d. net. Twenty plates, measured drawings.

Schmid (W. M.). Katalog der Textil-Sammlung J. Spengel, München—Warthof. (17×12) Munich (Helbing), 5 m.; or, printed on art paper and bound, 12 m. 149 reproductions.

La Bibliothèque Nationale: Bâtiments et organisation. Les estampes; les médailles.—Les imprimés; les manuscrits. (10×7) Paris (Laurens), 7 fr. Two separate vols. of the series 'Les Grandes Institutions de la France,' the text by officers of the different departments. 138 illustrations.

Mazerolle (F.). L'Hôtel des Monnaies: les bâtiments, le musée, les ateliers. (10×7) Paris (Laurens): 'Les Grandes Institutions de France.' Illustrated.

Bax (P. B. I.). Bangor, the Cathedral and See. Perkins (Rev. T.). Romsey Abbey. (8×5) London (Bell's Cathedral Series), 1s. 6d. net. Illustrated.

Haseloff (A.). Die Glasgemälde der Elizabethkirche in Marburg. (27×20) Berlin (Spielmeyer), 50 m. 21 plates, 3 in colour.

Décorations, intérieurs et meubles des époques Louis XV, Louis XVI et Empire: revue mensuelle d'art décoratif. (15×11) Paris (Foulard), 45 frs. per annum, or 12 parts (each containing 8 phototypes) at 4 frs.

Froehner (W.). Collection de la comtesse R. de Béarn. 2e cahier. (13×10) Paris (privately printed). [Médailles grecques: manuscrit de Cluni. 5 plates. Part I printed in 1905.]

Tebbs (L. A.). The Art of Bobbin Lace: a practical textbook of workmanship. Also how to clean and repair valuable lace, etc. (10×7) London (Chapman & Hall), 5s. net. Illustrated.

Guida sommaria per il visitatore della Biblioteca Ambrosiana e delle collezioni annesse. (9×5) Milan (Allegretti), 3 l. 92 illustrations.

BOOKS RECEIVED

Corolla Sancti Eadmundi. The Garland of St. Edmund, King and Martyr. Edited, with a preface, by Lord Francis Hervey. John Murray. 10s. 6d. net.

Niederländisches Künstler-Lexikon. Vol. II. Part 5. Dr. Alfred von Wurzbach. Halm & Goldmann, Vienna.

Swasthi Lipi. A scientific script for the languages of India. L. A. Venkatachala Aiyar. Muhikkil Garaib Press, Ponnani, and West Coast Press, Calicut. 4 annas.

MAGAZINES

Edinburgh Review. Quarterly Review. Badminton. Crown. Albany. Craftsman. Fortnightly Review. Nineteenth Century and After. Art Journal. Contemporary Review. National Review. Fine Art Trade Journal. Journal of the Gypsy Lore Society. Builder. Chronique des Arts et de la Curiosité. Gazette des Beaux-Arts. Jahrbuch der königlich preussischen Kunstsammlungen (Berlin). Repertorium fur Kunstwissenschaft, Vol. XXX, Part 3. Die Kunst (Munich). Die Graphischen Künste, XXX, 3 (Vienna). La Rassegna Nazionale (Florence). Augusta Perusia (Perugia). L'Arte (Rome). Onze Kunst (Amsterdam). Kokka (Tokyo).

CATALOGUES, REPORTS AND PAMPHLETS

Fiftieth Annual Report of the Trustees of the National Portrait Gallery, 1906-7. Price 1½d. Darling & Son, Ltd.—'Un Psautier Provencal de 1265.' Joseph Baer & Co., Frankfurt-a.-Main.—English Ecclesiastical Embroideries in Victoria and Albert Museum. Price 1½d. Wyman & Sons.—Fifty-fourth Annual Report of Committee of Public Libraries, Museums and Art Galleries of Liverpool for year ending 31st December, 1906. G. Tinling & Co., Ltd., Liverpool.—Old Pictures on view at Messrs. Frederick Müller & Co.'s, Doelenstraat, Amsterdam, July, August, September. Mr. Murray's Quarterly List. Memorial of Further Strand Improvement Committee. Bulletin of the Pennsylvania Museum (Philadelphia). Das Metallbecken des Atabeks Lulu von Mosul (Munich).

ART IN AMERICA

RECENT ADDITIONS TO THE COLLECTION OF MR. HENRY C. FRICK

ARTICLE I

THE three landscapes by Turner, Corot and Rousseau which we reproduce are not only superb and characteristic examples of three great masters of landscape, but illustrate more effectively than any written description could do the process of transition from the art of the past to the art of the present.

Of the three, that by Turner—*Fishing Boats Entering Calais Harbour*—is the earliest in date. As students of that master will immediately recognize, it is contemporaneous, or almost contemporaneous, with the famous *Calais Pier* in the National Gallery, and dates, therefore, from the first years of the nineteenth century. The name of Turner is so commonly associated with the dazzling work of his later life that even those who have studied him are apt to overlook, or at least to take as a matter of course, these sombre, powerful works of his youth, and regard them merely as a stage in the development of a more perfect art.

Yet if we can imagine for a moment that Turner had died in or about the year 1810, our estimate of his genius might, indeed, have to be altered in character, but his place among the world's landscape painters would remain unaltered. Three or four works by Rubens, one or two works by Rembrandt, are the only landscapes painted before the nineteenth century which can stand a comparison with these products of Turner's early manhood. Had Turner died young, we could not have termed him one of the pioneers of modern painting as we now do, but we should have been compelled to admit that he was the last of the Old Masters.

When we try in the presence of such a picture as this of Mr. Frick's to reckon what that distinction implies, we shall find that it implies much.

We can recognize this most easily, perhaps, by comparing this *Fishing Boats*, by Turner, painted about the year 1803, with *Le Lac*, by Corot, exhibited at the Salon of 1861, and the *Village of Becquigny*, by Théodore Rousseau, which was exhibited in the Salon of 1864. There is, it is true, a certain gap between the picture by Turner and the picture by Corot, a gap which we have to fill in imagination with a work by Constable ; but since our present purpose is to emphasize change rather than continuity, the gap may safely be disregarded.

The most obvious difference between the English picture and the two French pictures is in luminosity. Turner obtains his effect by the strongest possible contrast of light and shade. His work has thus a dramatic force which is lacking in either of the other canvases, and his pigment has a richness and variety of substance which is unattainable in oil, except when accompanied with considerable force of tone. By adopting this force of tone Turner was able to get a strength and contrast of pictorial effect comparable with that obtained by the Old Masters in portraiture and mythological subjects, yet, as all modern critics have recognized, this effect was obtained by the sacrifice of those splendours of natural colour, atmosphere and sunlight which Turner himself afterwards discovered and exploited.

Turner's picture, in short, is powerful in effect, superbly painted, and filled with the closest possible observation of nature, but in its tonality it is artificial, as almost all the Old Masters were artificial. In its conception, too, we cannot deny that there is something of the same artificiality, if, indeed, so unkind a word can be used of the power, skill and invention which Turner displays. Compared with the appearance of similar effects in nature, we have to admit that the lighting is forced, and that the arrangement of the shadows is arbitrary. And yet, when these deductions are all made, the picture remains a masterpiece superbly conceived, superbly observed, and painted with unrivalled power and science. The tones and lighting may not be scientifically accurate, but the world has yet to produce a master who is able to render so perfectly in oil paint the weight, motion and majesty of a stormy sea.

To pass to the delightful picture by Corot is to pass into a different world. We may still, perhaps, be reminded here and there of the work of the Old Masters, or at least of one Old Master, for the grouping of the foliage and the sentiment of the composition cannot fail to recall a memory of Claude, but all else is changed. The tone of the picture has become luminous and fresh with the freshness of morning, and the very pigment is handled in the way best calculated to suggest the rustling of leaves, the shimmering of water, and the palpitation of the vaporous sky. Yet this feeling for nature, this sincere effort at rendering the very breath of nature's life, has not been allowed to oust or overbalance the necessity for making a beautiful picture. Corot's touch has not, it is true, the splendid confidence of Turner, nor the plastic quality in the paint which seems to draw and model at the same time ; it is by comparison loose, fragmentary, elusive. Yet there is a science in its freshness as well as in the painter-like feeling by which the broad masses of broken tone are enlivened and accentuated by the delicate drawing of the stems and branches. Thus the picture, with all its lightness of brushwork, lacks neither force nor shapeliness of touch nor variety, although it is less forcible, less shapely and less various in the quality of its pigment than the *Fishing Boats*. Corot, in fact, has sacrificed some qualities of good oil painting to his sincere love of nature, but he still remains a delightful and accomplished artist.

In the picture by Rousseau this process of change has advanced another stage. Much has been written about Rousseau's admiration for the technique of the Old Masters, and it is evident that his careful study of the great landscape masters of Holland was a lasting influence upon his method of work. The resemblance of his treatment to that of such masters as Van der Neer is frequently quite striking, though his pigment is thicker and rougher. Up to the end of his life Rousseau painted on a brown monochrome foundation, in the manner of the Old Masters, so that in general appearance his pictures are less far removed from them than are the ideals underlying his art and his general attitude towards nature and painting. Rousseau set out to be a naturalist painter pure and simple, and Mr. Frick's most characteristic picture shows exactly how far he succeeded in realizing that aim.

In the pictures of Turner and Corot there was much of nature, but it was nature always controlled, ordered and regulated by art—by a skilful arrangement of light and shade, by a scientific disposition and balancing of masses, by a desire to make the picture into an agreeable ordered pattern. In the picture by Rousseau these ideas of formal composition, of deliberate pattern making, are ruthlessly repressed. The sky-line cuts straight across the middle of the picture in a horizontal direction, while in a vertical direction the surface is bisected with equal formality by a straight road. It is viewed under an even illumination which admits neither the tempestuous contrasts of Turner nor the romantic mystery of Corot. All is seen in a clear, almost merciless light, and what that light reveals to us is a straight street of humble, clumsy cottages, too trim even to be picturesque, and redeemed from sheer ugliness only by the scanty trees and hedges round them. The trees have none of the grace of Corot's slender birches and poplars, as the poor cottages have none of



FISHING BOATS ENTERING CALAIS HARBOUR, BY TURNER
IN THE COLLECTION OF MR. HENRY C. FRICK



LE LAC, BY COROT
IN THE COLLECTION OF MR. HENRY C. FRICK

the majesty of Turner's foaming billows and tossing ships.

Even when we come to the painting we have to confess that there is an immense gulf between either the experienced mastery of Turner or the tender accomplishment of Corot and the dry, monotonous pats and spots out of which the Rousseau picture is built. The neglect of Rousseau by the French academic painters of his day is never hard to understand, since to any artist trained to appreciation the achievement of great masters such as Titian, Velazquez, Rubens or Rembrandt, such a method as that of Rousseau would infallibly seem timid, disagreeable, childish. Here we have no broad sweeps of succulent paint as with Velazquez, no glowing expanses of luminous blues and browns as with Titian, no juicy depths of shadow as with Rembrandt, no fluent sword-play of the brush as with Rubens, but a method which at first sight recalls the niggling of an amateur. In what then does the supreme merit of Rousseau's picture consist? The answer may be given in a single word. Its merit lies in its sincerity. When looking at the picture, we are overwhelmed by the feeling that the place Rousseau has painted looked just so, that the funny little chimneys, the awkward trees, the scanty bushes, could we but go to Becquigny, are all to be found there, and that, could we choose a day such as that on which the artist saw it, the place itself would hardly be more real than the picture. By throwing to the winds all conventional graces of composition and technique Rousseau has caught the exact spirit of the scene, has re-created for us this homely French village, and has conveyed to us exactly the sensation which the spectacle of life in such a remote country place would convey to a sensitive observer. To Titian or Rubens such a thing might have seemed hardly a picture at all; but it is a fragment of real life expressed in paint, and in doing it Rousseau has achieved a thing which almost all his successors have spent their lives in trying to do, and have spent them in vain.

C. J. HOLMES.

CURRENT EVENTS

OUR history shows that there have been periods when American artists did not lack in substantial recognition and when indeed they were regarded with the same pride and consideration as their literary *confrères*, the Irvings, Bryants, Longfellows. The rich man of our older generations (and it is the rich who are patrons of art and leaders of taste) was as a rule a person of culture, who, living in a small community, was an integral part of it and an important factor in its everyday life. It was natural for him to recognize the merit and value the associations with all distinguished men of his comparatively small world. But all this changed with the great wave of commercial and industrial development and the rapid growing-up of large cities. If only for the reason that one can hardly feel the same intimate personal relation towards a large as a small community—or at least, that it must be a slow process for us to adapt ourselves as individuals to the new conditions and become a working part of the living organism of our modern cities—the result of this sudden development in our activities has been to sever us as individuals from civic interest and duties. The enormous fortunes particularly have tended to segregate their owners from their *milieu*. Our rich men became cosmopolitan, and quite naturally many of them sought for the distinction, so easily within their reach, of becoming the patrons of eminent foreign artists whose names were famous in countries with established and respected art standards and traditions. Nothing has so much contributed to our emergence from this stage of our development as the fact that the fashions of Europe have proved untrustworthy guides in such matters and that pictures famous in their day, and bought at extraordinary prices have turned out in due time to prove of little financial or artistic value. The lesson has not been lost. Our present American collectors have profited by it. They know, to start with, that intelligent gathering of pictures requires taste and cultivation and not the indiscriminate following of fashions of the day. Hence the great strides of recent years and the fact that all schools of ancient and modern art have now their lovers and purchasers. From statements in the public press and current report in art circles there really seems now to be a serious awakening of interest in American art. American painters and sculptors of our day long believed, and not without reason, that collectors of modern work inclined to favour foreign to the exclusion of American artists. This has been strikingly true in the field of portraiture, where the importation of foreign painters, rarely of the first or second rank and often of no artistic rank whatever, had become a well established branch of commerce. But of late—in what may be the fullness of time—there have been, as we said, numerous indications of a change. The authorities of the most important museums in the country and some public-spirited citizens are planning to do and already have done much to encourage American art. Most notable instances were the gift to the nation of Mr. Charles E. Freer's entire collection, rich above all in Whistlers, and the presentation by Mr. William T. Evans of fifty paintings, all of them, with one exception, by native artists, and most by living men. Both gifts are made to the Smithsonian Institution at Washington, which it is planned to make the future American National Gallery. The Corcoran Gallery in the same city has purchased pictures from the exhibition of contemporary American art

which it was holding in February of this year, and the St. Louis Museum has acquired from Mr. La Farge his noble painting *The Wolf Charmer*. To the Metropolitan Museum of New York one of the trustees, Mr. George A. Hearn, has given an endowment of over $125,000, the income of which is to be applied exclusively to the purchase of contemporary American paintings, with this provision : that if any artist already represented in the collection of twelve such works he has given the museum should paint a better picture than the one he has given, that better one can be purchased and the other sold. Of these pictures Alden Weir's *Green Bodice* and Thayer's *Young Woman* will undoubtedly remain among the museum treasures, and so will the three canvases by Winslow Homer, *Cannon Rock*, *Search Light* and *The Gulf Stream*. While it is beyond our scope even to catalogue the evidence of this recognition of American art throughout the country, we must not fail to note the recent acquisition by the Brooklyn Institute of Arts and Sciences of an interesting full-length portrait by Whistler of *Miss Florence Leyland*.[1]

[1] This is one of the several executed for this family, the father Mr. F. R. Leyland, the mother and the daughter. Of Florence, Whistler made an etching in dry point in 1873, as a young girl with a hoop in her hand, and he also painted from her the full-length *Blue Girl* or *Baby Leyland*, three times commenced, once completed and finally destroyed by the artist. Some studies of it have been preserved. The Brooklyn portrait is supposed to have been executed about 1877. After the death of Mr. Leyland in 1892, it became the property of the sitter, who had married Val Prinsep, and at the death of Val Prinsep in 1905 it was sold to Messrs. Obach and Co., from whom it was purchased in April, 1906, by Mr. Augustus Healy, President of the Brooklyn Institute.

Of recent important additions to our private collections of pictures must be noted with particular gratification the Madruzzo portraits added to the collection of Mr. James Stillman. These magnificent portraits come from the collection Salvadori at Trente. The Louvre, which had been coveting them for more than thirty years, was able to open negotiations for their purchase some two or three years ago. A special envoy on his way to close the affair was stopped when a few hours from Trente by a telegram stating that the paintings had been sold.[2]

The portraits, full-length, life-size and in admirable condition, represent *Cardinal Cristoforo Madruzzo*, Prince-Bishop of Trente, by Titian, and his nephews *Lodovico* and *Federigo Madruzzo*. It is sufficient to say that the pictures are of so rare a quality that Mr. de Tanzia and M. Georges Lafenestre judged them worthy of a place on the line in the Salon Carré of the Louvre.

Mr. Havermeyer has added to his collection a superb bust portrait by Ingres, of the period and quality of the *Madame de Senonnes*, the painter's acknowledged masterpiece. The picture comes from Corsica and the sitter was a Corsican in the diplomatic service—chargé d'affaires at Rome, we believe. This admirable portrait takes its place with, if it is not superior to, the best man portrait of Ingres, the *Granet, Architecte*, of the Museum of Aix.

[2] See the article by M. Georges Lafenestre in 'La Revue de l'Art et de la Curiosité,' for May 10, 1907, with full-page reproductions of the portraits.

ART IN GERMANY

THE GERMAN 'SALONS' OF THE YEAR 1907

THERE are only about 275 paintings and less than fifty sculptures at the thirteenth exhibition of the Secession at Berlin, yet it seems to me to be the best and the most important of all the many with which we are blessed this summer. Most of the older Secessionists have become classics by this time. They have won all along the line, and even the state and royalty recognize them as the true leaders in art; to them public tasks are entrusted, and upon them the highest distinctions have been conferred. Alluding to this circumstance, a short introduction to the catalogue explains that naturally the outward face of these exhibitions has changed. They are less international than they were, for such of the foreign ideals as have stood the test of time have in the meanwhile been accepted as home ideals ; and the 'impressionistic school no longer shows up to the same degree as formerly, since we have brought it to do for our artists what was necessary.'

This statement must be accepted with some reserve. Passing through these nine halls, we still come across a pretty liberal amount of work which is extravagantly 'impressionistic' in the sense here referred to—viz., that of a ruthlessly rough-and-ready workmanship. The ten Van Goghs were at least well selected, and even an untrained eye could ascertain the aim of this art, though many a trained one will be far from conceding that it has been reached. But now, as before, the canvases of Munch fail to persuade me ; these wildly-hued algae do not at any angle or at any distance even faintly suggest trees, nor has the character of the particular artistic phase to which they are meant to furnish the key become with time any plainer than it was at the beginning. Similarly, a number of landscapes by Heine Rath, H. Nauen, von Brockhusen, M. Sterne (Paris) ; of portraits by Tewes, Cuno Amiet, H. Maurer, the *Beergarden* by Miss Flatow, the *Lady at a Table* by Nolde, and the scarcely serious nude studies by J. Puy (Paris) seem to me to be playing nothing but their crude *facture*—as the French call it—for a winning card, in the hopes of overawing us into silence. In the work of Max Beckmann (*A Crucifixion*, *Nude man and woman*) there is a lamentable lack of taste superadded which would not be tolerated in any country but



THE VILLAGE OF BECQUIGNY, BY TH. ROUSSEAU
IN THE COLLECTION OF MR. HENRY C. FRICK

Germany. It is easy to admit the great amount of talent and forceful energy apparent in such work, but it is not easy to see why such almost morbid abrogation of refinement should be a requisite, let alone an object.

Portraiture and still life are two branches of painting which have always received special attention at the hands of the Berlin Secession; the output this year is again excellent. In still life Emil R. Weiss (*Nuts and Fruit*), Ernst Oppler, F. Rhein, Alice Trübner (*Doll under a Glass Cover*), Rob. Breyer (*Japanese Articles*), further H. Hübner (*Tulips*), H. Schlittgen, L. Stutz, P. Klein (both of these flowers), and the late Ch. Schuch head the list. Among the portraits some by Linde-Walther, Luc Simon (Paris), E. R. Weiss, Werenskiold, Dora Hitz, deserve a word of lively praise, while others call for more attention. B. Pankok's portrait of a lady sitting is extremely piquant in coloration. She is a dark, almost swarthy, brunette, in a marvellous grey velvet tight-fitting dress, with a bewitching touch of lilac at the collar, of blue at the upturned facings of the sleeve, and of brown in the purse which she holds, all this being finely relieved by the line of the old oaken chair. There is not a particle of Japanese reminiscence in the arrangement, but it speaks of a similar keen joy in colour symphonies. Count Kalckreuth's *Portrait of himself* and of *Senior D. Behrmann* belong to the kind that improve upon acquaintance. The sureness of draughtsmanship and the sagacity with which the character of the sitter is convincingly interpreted strike us at the very first view. But the coloration, though it recognizes the low tones characteristic of interiors, is somewhat spiritless; it might be likened to the voice of a brilliant singer when indisposed. E. Orlik's double portraits of two girls, which he calls *The Two Friends*, is extremely interesting. Ever since his fourteen months' stay in Japan, Orlik has tried to find some way of blending the Oriental taste with the Occidental; in other words, has tried to see whether there might not be some way of infusing that peculiar refined and self-conscious feeling into European productions without making them look like mere imitations. He is gradually coming nearer and nearer to this goal. The present picture has the wonderful delicacy of enamel unattended by insipid effeminacy. The gamut of coloration is very light, and the modelling, with scarcely any shadows visible, a marvel of skill. The combination of colours is pleasingly quaint, and that rare faculty of rushing an extraneous touch of strong colour into a harmony of hues tuned to a different key, without ruining them, is in evidence.

W. Trübner is this year not quite as attractive as usual, but another of the principal props of the Secession, W. Leistikow, has contributed capital landscapes. An excellent bit of 'interior' painting by E. Spiro, called *The Courtesan*, showing uncommon taste as regards the choice of colours that go well together, and a delightful Thoma, with his incomparable Italian-azure sky, should not be forgotten.

To celebrate their president's sixtieth birthday, the Secession arranged a special Liebermann exhibition in one of the rooms. The nineteen canvases were excellently selected to display the steady development and increase of this artist's painter-like qualities. There are one or two early pictures like the *Woman Darning* of the year 1880; then some of the grayish, *plein air* pieces of the beginning of the nineties, not unlike von Uhde's work of the same time. The rather wild period when he attempted a new Belgian style *à la* Courtens, but had not quite mastered it, is not represented. The remaining work is all of the best, being examples of success in the various styles that he passed through in his steady search for the essence of pure paintership. Such pictures as the *Horses in the Water*, painted in 1902, are really about as close an approach to a solution of the problems involved as an artist can hope to attain. There is a perfect harmony of subject and object, enough of nature to satisfy any fair claims, and enough of the artist's personal will to make the conception interesting, enough manifestation of a spirited technique to engage our interest without totally engrossing it.

At the Grosse Berliner Ausstellung (Lehrter Bahnhof) the immense amount of objects shown and the huge extent of the place are rather more oppressive than last time: one feels weary and helpless, after a very short while, and setting aside the 'special attractions' the standard of excellency attained, by the paintings at least, is this year not as high as it has been the two preceding years. The exhibition is mildly international, with just a sprinkling of foreign pictures here and there, barely enough (except in the Scandinavian and the portrait rooms) to be noticed. The general arrangement of the building has been left unaltered, the huge so-called 'Blue Hall,' stretching almost across the palace and reserved for statuary, having been retained. In it a number of exceptionally striking figures by Lederer, most of them for the masonry ground-work of his huge *Bismarkstatue* at Hamburg, rivet our attention.

The 'specialities' begin immediately as you enter to the right with a large hall reserved for a display of portraits. There are a few old specimens, a Hogarth replica, a Reynolds, a Raeburn, a Romney, Van Dyck, Cosway, Ang. Kauffmann, Makart, Courbet, and a Canon. About sixty further portraits are by living masters, and many of them very fascinating. Steinhausen of Frankfort sent a beautiful mild picture of his wife, Thoma an excellent one of *Steinhausen* as a young man, dark and passionate like the work of an old master. The *Frau Ullmann* by Tooroop, Bantzer's portrait of his wife, and the marvellous *Mme. Réjane*

by Besnard (belonging to the pianist E. Sauer) have been frequently seen before in German exhibitions, but are always welcome. Other striking works are *Mr. Haages* by Groeber, *Mrs. Hitchcock*, built up on a fine undertone of steel-blue, by G. Melchers, C. Blos's portrait of himself, two old ladies by R. Bacher. A large number of rooms show examples of interior house decoration by Bruno Paul and others. A good deal of this has been bodily transplanted from last year's Dresden show, and excites considerable interest here, especially now that Paul has become director of the Berlin School of Applied Art. This series of rooms includes an interesting display of new ceramic work by the Royal Charlottenburg-Berlin factory, which likewise has now a Munich man as director in the person of Mr. Schmuz-Baudiss.

Two other special features are the very full exhibit of recent German medals and plaquettes, and the display of architectural designs. To this latter the Prussian Government has contributed numerous extremely interesting items, embracing the plans, etc., of theatres, court houses, government buildings, bridges, etc., which have been erected in various parts of the kingdom during the past decade. The cost of construction and other practical information accompany these models, views and plans.

The Black-and-White Exhibition occupies twelve smaller rooms this time and has been excellently selected as well as hung by Mr. Kappstein. Delicate etchings by Gold of Vienna, clever woodcuts by Fritz Lang of Stuttgart, the surprising splatter and stencil work by Jungnichel, and the powerful, broad craft of Boehle, who has a touch of Dürerian seriousness about his work, are the principal things to be seen here.

Three rooms are consecrated to a show of Danish paintings. There is a conscious, not at all naïve, quietness about the work of the school. Of late we have been treated to so much that is riotously sensational; the newest departure seems to be, in Denmark at least, to be sensationally quiet. Scarcely anything occurs or is told by these pictures: interiors without any figures, or bits of ground—one can scarcely call them landscapes—also unenlivened by figures prevail, and there is much still life. From problems of colour the artists seem again to have turned to problems of drawing. You have to settle down to long and serious inspection in these rooms—there is nothing that strikes you at first sight in them—but then many of the delicacies grow to be realities to you.

The Lehrter Bahnhof exhibition embraces also a few one-man shows. Room 41 is devoted to the work of the new president of the Berlin Academy, Arthur Kampf. Kampf was well represented at the Academy exhibition in Berlin in January, and that may explain why this second display within so short a time in the same town is not quite so strong as one would have expected. His admirable powers as a draughtsman are apparent, however, here as well as ever. C. Langhammer, the pastellist and colour monotypist, combined with the sculptor, M. Schauss, to fill another room. Fritz Burger displays about twenty-five portraits in a third. He is always elegant, never poor, but rather inclined to turn into the typical portraitist of fashionable society.

This exhibition likewise contains a number of very fine still life pictures; Zwintscher of Dresden, H. Looschen and K. Kappstein of Berlin, and R. P. Junghanns are the authors of four of them. Among the mass of other work *The Red Tea Set* by Sharbina, and some landscapes by Rich. Kaiser are all that I have space to mention.

The Secession at Munich enters the ring with an advantage over all its rivals, as it is housed in the finest building of them all. The exhibition palace at the Königsplatz represents architecture as an art and is not only a building roughly answering practical ends. The show is very small, about two hundred pictures, eighty sculptures and a dozen or so of works in black-and-white. Thus it was possible to hang the exhibits beautifully, and the first impression of this show is, perhaps, the best to be gathered at present throughout Germany. There are some few foreign works—just enough to keep up the Secession's old reputation of large-mindedness as regards the admission of strangers—and there is nothing inferior, likewise nothing overwhelming, to be seen there. Even the eccentricities of the Berlin Secession show are missing. The *clou* of the exhibition is certainly the work of Ludwig Schmid-Reutte, who seems to me to have attained some of the aims which the famous H. von Marées had in mind. His theme is the nude human body, which he treats with a breadth and superiority of mind most rare. He is striking without being far-fetched, and he is heroic without being inflated. His forceful, broad brushwork and the sombre, brown coloration are truly monumental. Above all he is, if I am right, about the only man among our painters who can present us with pictures of nothing but the nude without seeming strained. The idea—what reason has he for painting these people naked?—which forces itself upon one even when looking at Hodler's works, does not arise in one when looking at the *Crucifixion*, *At the Crossway* and *Resting Fugitives*. Schmid-Reutte has contributed some fine black-and-white cartoon-sketches of these same designs, which display an unusually powerful outline. The figures are boldly circumscribed with a contour that reminds one of the leadings in stained glass windows, *minus* their constraint.

Stuck, the Secession's 'strong card,' has contributed four canvases. The largest one, *Hades*, seems to me pretty well subject to the same adverse criticism that greeted Sir Thomas Lawrence's *Satan* when that failure appeared. Stuck's *Crucifixion* is a wonderful bit of colour, but colour on the rampage, so to speak. As Tooroop used to fondle

and play with line even to trifling, so Stuck seems to me to trifle with colour. It is pretty and effective enough, but then it seems to lack seriousness. Stuck's portrait of the *Grand-Duke of Hesse* is the best favoured of his this year's output. There is a bit of wilful quaintness in it, but it is a very lively representation of character, and he succeeds in making the portrait fascinating.

There is an excellent Sharbina here too, a *Lady in a yellow Saloon*, which has been bought for the Munich gallery. Hans Borchardt and Ernst Oppler have sent fine low-toned *Interiors* as usual, H. Hübner an excellent still life picture. Trübner's *Equestrian Portraits* are getting rather too numerous of late—there are three at this show alone. They begin to grow mannered, and there is an unpleasing undertone of asphalt in the coloration : besides, the horses seem to have engaged more of the painter's attention than the real sitters.

A few more pictures which seem to me especially worthy of notice are: E. Spiro's portraits of an *Old Lady* and *Laughing Lady with a Dog on a Lounge ;* a good Robert Haug ; *Drinking Breton Peasants* by Helene Beckerath, in the style of Cottet but more robust—or shall I say uncouth? ; a fine landscape by Paterson ; *Mother and Child* by Viggo Johansen, quite like all the recent Copenhagen work, without contrasts, without 'symphonies,' and but for the fact that 'atmosphere' is painted along with it, for all the world like the *genre* pictures of 1830-1850 ; a good *Male portrait* by R. Beryer ; the rather rough-and-ready, but effective, railway pictures by Pleuer ; and a fine marble group, *Maternal Felicity*, by Fassnacht.

The Jahresausstellung, 1907, at the Glaspalast in Munich is about as huge as the one at the Lehrter Bahnhof in Berlin, but decidedly less interesting. I should say it possesses all the faults of management that are possible in a case of this kind. No less than eighteen distinct artists' societies—the Society of Scottish Artists, and the 'Glasgow Boys' among them—have been allowed their own jury and separate room or rooms. Consequently the selection has been pretty much a matter of give and take, and the disposition of the whole show is as confused as possible. Any one who should, for instance, try to get an impression of the black-and-white department in a hurry would soon be driven distracted : he has to hunt around for things to such an extent. Everywhere the tight grip of a single governing hand may be found missing.

Among the artists' groups the one called the 'Scholle' of Munich appears to me to show up by far the best. The members have cooled down somewhat and relinquished the extravagances with which they made their *début* some years ago. What they have 'boiled down' to now is Munich art at its best—distinctly local and earth-bound, clever and well in with the trend of the times. However, not even one of their members turns out work which impresses one as destined to perpetual admiration. Even here the personality, far raised above his fellow-labourers, is conspicuously absent. Unless it be Fritz Erler, there is not a man, among the many hundred whose work in its multiplicity on these walls dazes you, of whom you are willing to hope that he will be remembered after fifty or a hundred years. Erler's original designs for *The Seasons*, the mural paintings executed by him at Wiesbaden, are striking enough indeed. The coloration, joyously light, full of strong contrasts of bright but *matte* hues, recalls the gayest of late Renaissance fresco-decoration as far as effectiveness goes.

The *Summer* is especially fine, a symphony in citron, gray and black ; the effect of the negro's profile, cut clear against a gray sky, is a thing not soon to be forgotten.

The four huge pictures are hung in a hall by themselves. There are four more one-man shows included in this exhibition. The one of Fritz August Kaulbach's portraits is disappointing. A couple of years ago he was, at least, fresh and pleasing, if not truly original ; but now there is too much of one and the same insipid tone of polite gentility in all his portraits, and the reminiscences of Lenbach here and there are not prepossessing. The etchings of the late Wilhelm Rohr, being in the main reproductions of other men's work, or at least in the character of reproductive etchings when they are not, do not command especial interest. The exhibition of his life-work is a fit tribute to the memory of an estimable man and respectable artist, but is not an event of prime importance. The work of the two late Munich academicians, Wilhelm von Diez and Edmund Harburger, is more serious. Harburger was best known through his almost life-long connexion with the 'Fliegende Blätter.' His drawings of Bavarian peasants were personal to the core and wonderful feats of humorous characterization ; many of the original cartoons are to be seen here. His work in oils is scarcely equally interesting. Painting, brushwork as a craft, on the other hand, was distinctly the *forte* of Wilhelm von Diez, and it kept him from being commonplace. For his choice of subject and the feeling which he put into his work were slightly antiquated. Like Meissonier, he chose *genre* subjects from bygone days, and was always on the verge of turning out an 'historical falsehood,' and, like Meissonier, he limited himself to work on a small scale. Like him, too, it is by means of his *facture* that he attaches more than the interest of an old costume or a flat joke to his pictures.

Just as in the great Berlin show, I do not mean to deny the presence of many an interesting and good picture in this big Munich sister affair. There are many that I should be well satisfied to possess. But in a short account like this I am going on general impressions and deem only

things rather out of the common worthy of notice.

The exhibition at Mannheim celebrates the tercentenary of the foundation of the city, and likewise its rehabilitation, after an interval of about one hundred years, as one among the number of art centres. The building provided was designed by the Karlsruhe architect, Billing, and will, at the close of the exhibition, be installed as the Fine Art Museum. It does not depend upon its ornamentation, but rather upon its simple outlines and excellent proportions for its effect. The entire management of the exhibition was entrusted to Prof. L. Dill, of Karlsruhe, there being no jury to dispute his decision, except in the case of living artists of Baden. His aim was to collect an international show, displaying, as far as he could manage, the important departures of these last few years' art. Of course, some important names are missing, in spite of the endeavours to make the show representative. A greater percentage of the exhibits than anywhere else are not for sale, and have been loaned by collectors. Among the lenders we find the Victoria and Albert Museum. (It is a matter worthy of note how often German museums as well as English have loaned some of their treasures across the Channel to ordinary exhibitions within the last three years). There are proportionately fewer unimportant works (and none wholly devoid of interest) among the 250 odd pieces of sculpture and about 600 paintings than there are in the bigger shows at Berlin and Munich.

The Munich school is represented best, and among the foreigners the French, whom Dill collected personally. He managed to secure, among others, works by Blanche, Cottet, Courbet, Dethomas, Denis, Géricault, Van Gogh, Manet, H. Martin, Ménard, Monet, Pissarro, Renoir, T. Roussel, Serusier, Luc Simon, Sisley, G. La Touche, and Vuillard. The British paintings were brought together by Prof. Hellwag; Lavery is represented by three pictures (*The Hammock* among them), Strang by *Darleith* and three others, Whistler by Mr. Studd's *Girl in White*, Nicholson by *Miss Alexander*, Brangwyn, East, Austen Brown, Greiffenhagen, W. Crane, G. Sauter, etc., by landscapes and subject pictures.

The success of the Dresden 1906 exhibition has brought it about that Mannheim likewise includes about twenty examples of house decoration in its scheme. Among them those by Bermann (Munich), and especially those sent by Viennese, are again rather trying and very aggressively 'modern.' Prof. Behrens's large saloon is stern but not unpleasing. It serves, here, as a set-off to some excellent sculpture by B. Hoetger, A. Malloil, etc., of Paris. Five of these rooms contain 'one-man shows' of the work of Cottet, the late Evenepoel, Khnopff, F. Stuck, and the sculptor, H. Hahn. A sixth is devoted to Japanese applied art and woodcuts.

Among the single works that seem to me to deserve special mention there are the *Portrait of a Lady in White*, by W. Georgi, happy in the pose and fresh in the brushwork; Hierl-Deronco's *Diana*, and H. Hanner's portrait of his little sister, with much of the charm that a Boutet de Monvel water-colour portrait possesses.

This year's exhibition at Cologne is not of an equal importance with those already discussed, but there are some interesting features in the programme. According to it the various departments of the exhibition are to be housed in the 'Flora,' the 'Orangerie' and the 'Rosenhof.' A number of interior house decorations by B. Paul, R. A. Schröder, J. M. Olbrich, P. L. Troost, L. Paffendorf, Niemeyer, K. Bertsch and the Viennese Werkstaetten were intended to run through the whole season, whereas separate shows of (1) jewellery and fans, (2) Viennese architectural designs (Prof. O. Wagner), (3) lace, embroidery, etc., (4) amateur photographs, (5) posters, (6) modern reform costumes, (7) end papers and cards, (8) goldsmiths' work, (9) the art of setting a table, (10) stage scenery, are to follow upon one another, each to last two to four weeks. This variation from the usual German plan of keeping an exhibition set and fast for the space of five months or more is good enough; but, of course, if the show were to be on anything like a large scale the expenses would be enormously increased thereby.

H. W. S.

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